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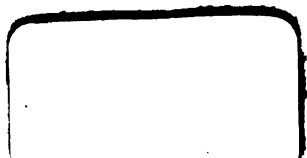
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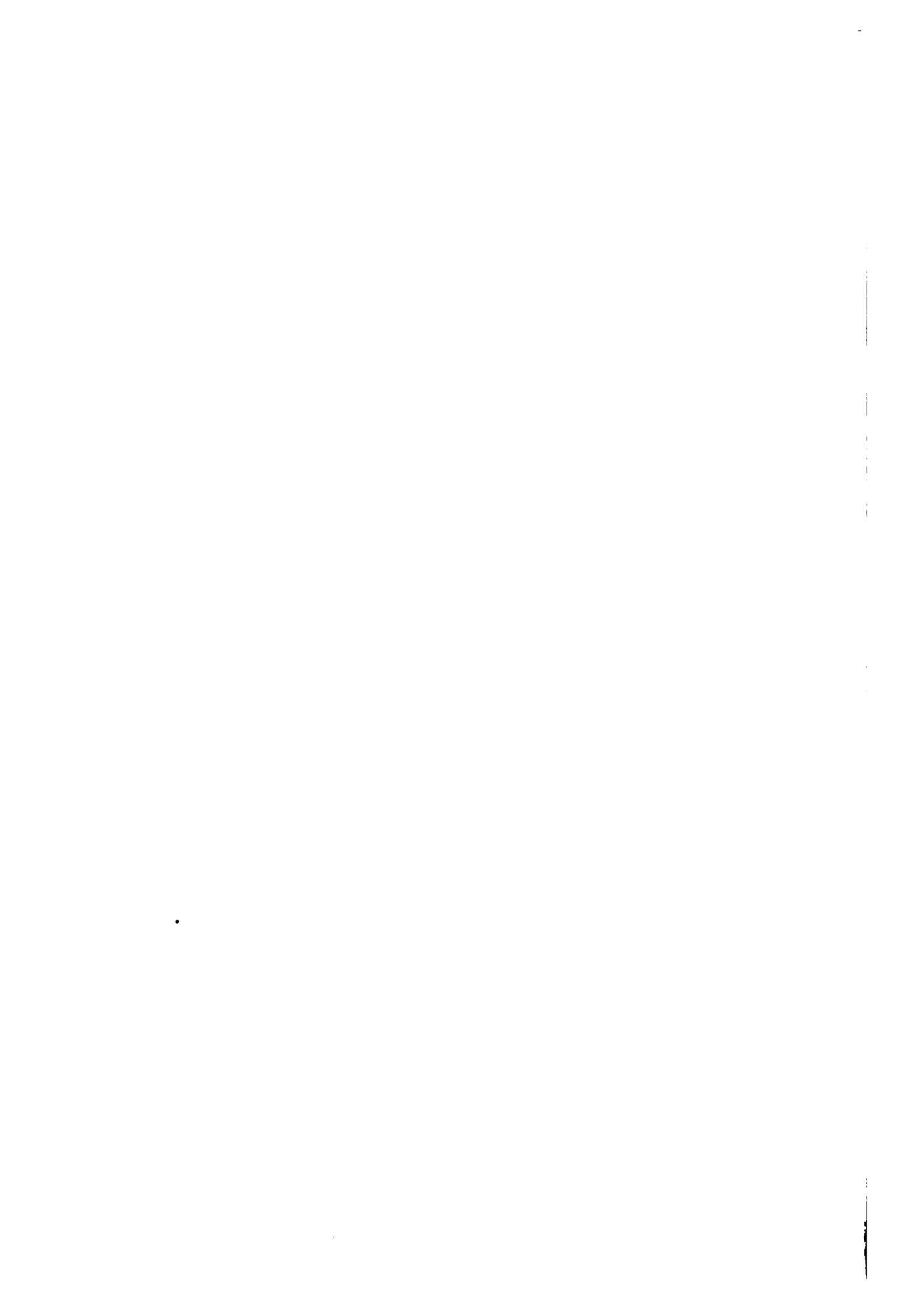
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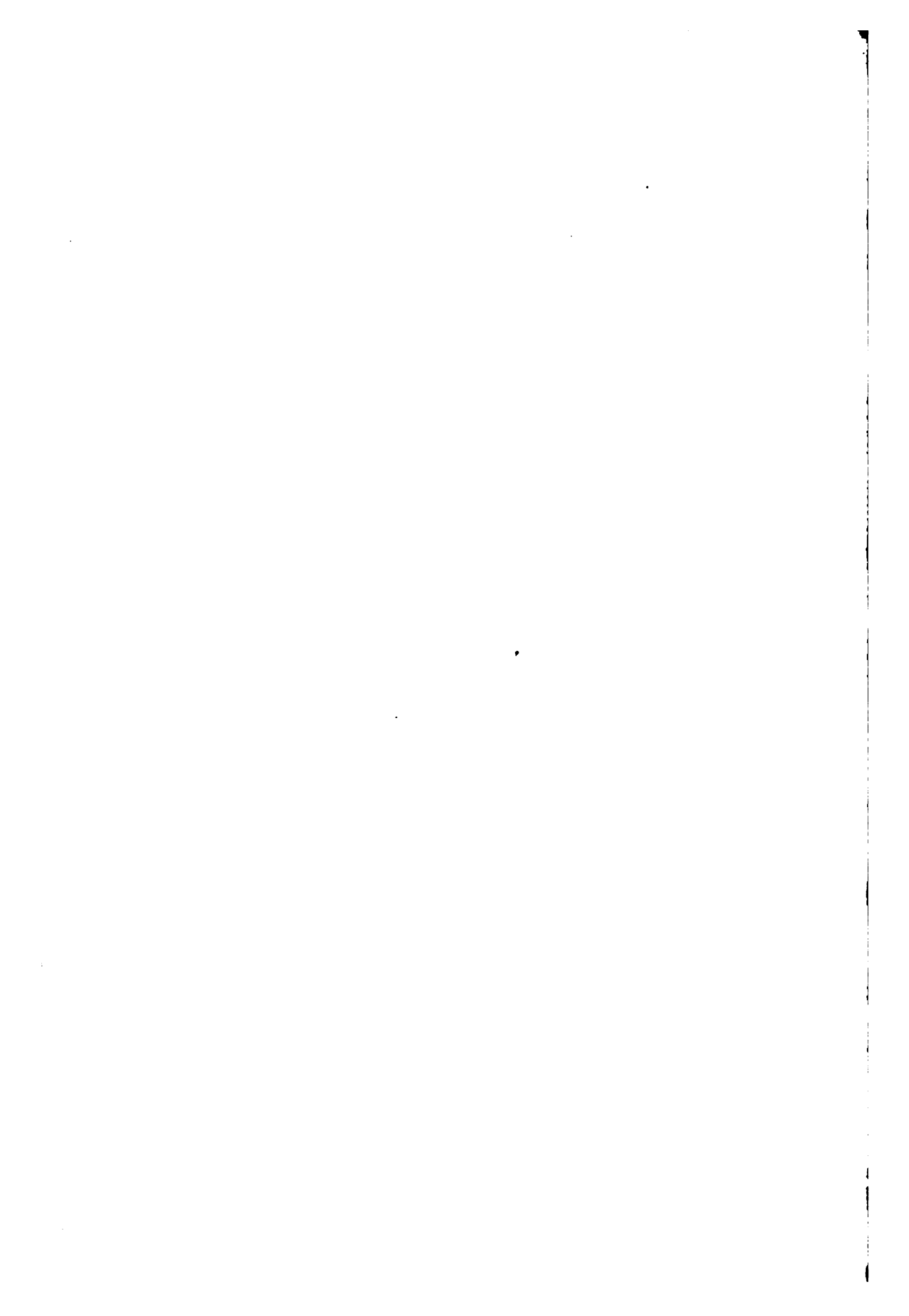


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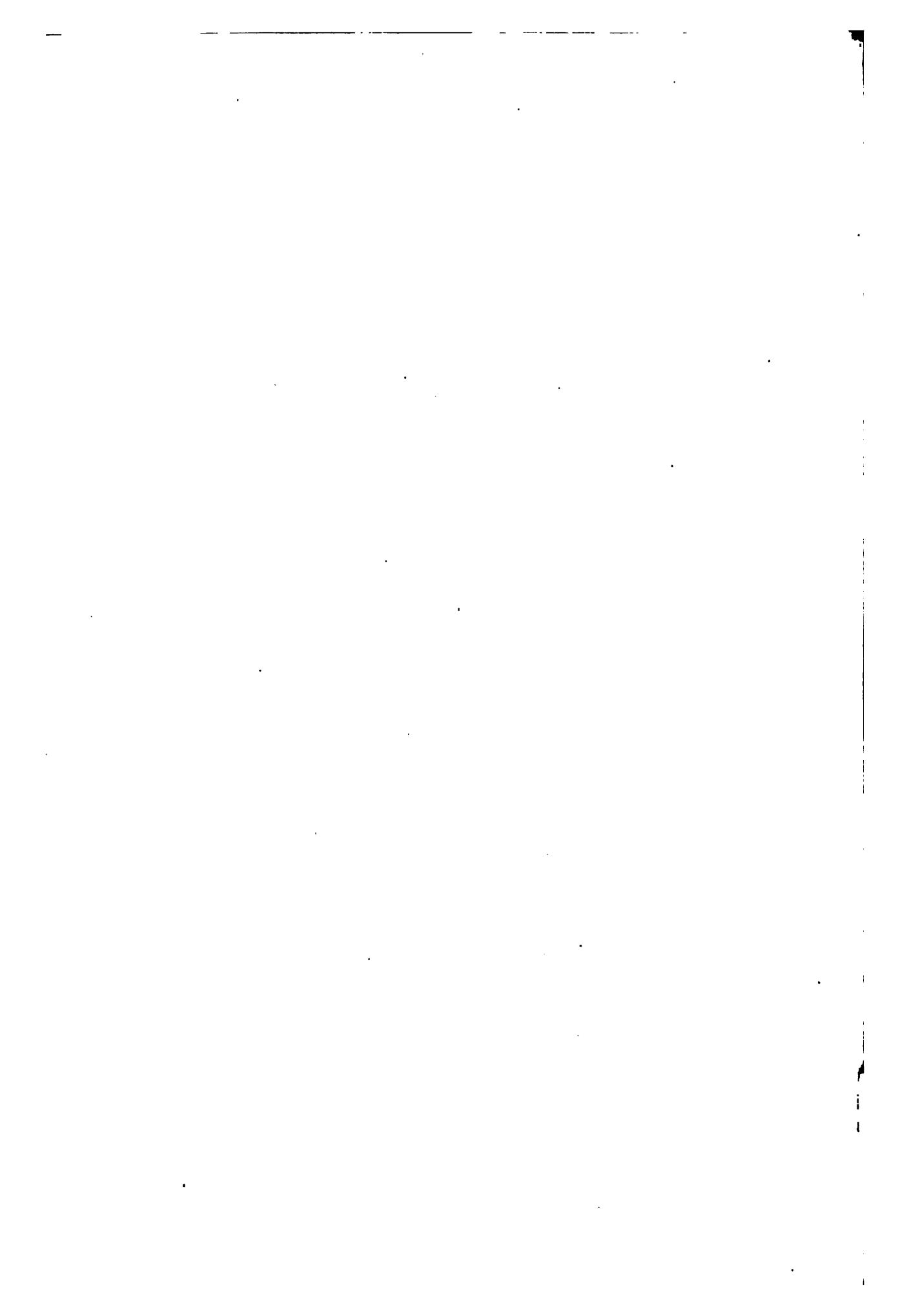












Catalogue
OF
THE EXHIBITION OF PAINTINGS
OF
HOKUSAI

*Held at the Japan Fine Art Association,
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1. By HOKUSAI . About Kwansei 4th. (1792 A.D.)

Unsigned.

An Elaborate Painting on silk.

Subject ;—Two tall women.

This is the earliest painting of Hokusai I have yet seen. The absence of signature of course makes it a problem. Its outlines seem very delicate for Hokusai, being just like those of Shunsho's later paintings of ladies. The colour also is like that of Shunsho's paintings ; and yet these figures in pose, and especially in face, differ from Shunsho's in their close resemblance to prints signed "Shunro" of the early years in Kwansei. There is no other known pupil of Shunsho who painted in just this manner. The tone of the silk and of all the middle values, and the richness of the notation of the figures against the ground, are finer than Shunsho's own pictorial conceptions. They have the very values of day-light. But there are two special features so full of Hokusai's individuality, as seen in later paintings, that they must determine our decision. One is the landscape, seen at the back through the window. In this the foremost cherry tree and the line of pines in the distance have the very touch of Hokusai, as seen in his earliest books also. The other is the delicate flower pattern of the *Hagi* (*Lespedeza*) upon the white underskirt of the standing lady. The way in which the subdued mauves and greens are held down to thin value by a scumbling of

translucent grays is an achievement beyond the resources of Shunsho, as is the breadth of drawing in the plant forms.

The figures, being so much taller than Shunsho's latest, seem to belong to fashionable types of about 1792, such as we see in contemporary prints of Utamaro, Yeishi and Toyokuni.

I have here established the general use of the name "Hokusai" to distinguish the individual artist in all stages of his career, chiefly on account of its familiarity in the West. As we shall see, he did not assume that name until later, and then only for a few years. If this work was signed, it would undoubtedly bear the name "Shunro."

2. BY HOKUSAI. About Kwansei 6th. (1794 A.D.)

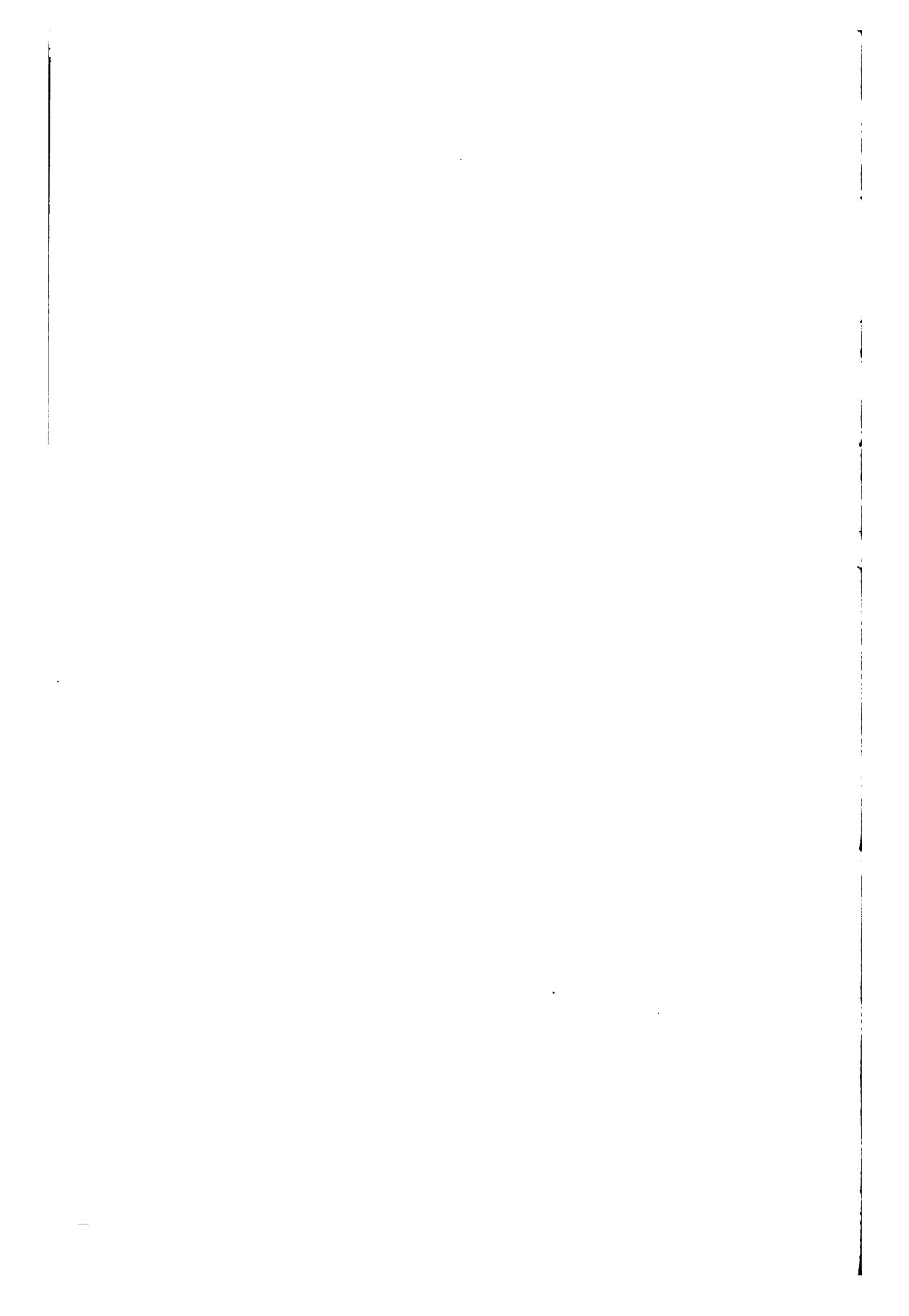
Signed "Mugura Shunro."

A Small painting on silk.

Subject ;—A Chinese Soldier.

One interest of this painting lies in the fact of its unique signature, it being the only painting signed "Shunro" that has yet been brought to light, so far as we know. Another is the great contrast of the drawing with that of No. 1. Here the penning of the martial lines is magnificent, full of free strokes, varying wedge-like, and contrasting in thickness and thinness, much like those which Hokusai tends to make his own to the end. This feature, and the colouring, are quite unlike Shunsho's work.





It is a breaking away from school tradition ; and if we ask under whose influence, we must answer, that strange creature described under the next number as "Torin." The colour particularly, though not very good, seems to have been influenced by Torin ; and the fierce face seems to be the ancestor of the Torin type seen later in painted kites.

But if we look at the brush-strokes more closely,—what the Japanese call the "bones" of a work,—we shall discover that there is an element of Utamaro in the touch, even that its freedom is a quality that must have been suggested many years earlier by the example of Kiyonaga.

Some Japanese have thought to call this subject a Shoki, "the Chinese St. Patrick," but I see no sufficient warrant for doing so. Shoki never bears a spear. The seal is done in red by hand, as a sort of flourish.

3. BY TORIN. About Kwansei 7th. (1795 A.D.)

Signed "Torin."

A Painting on silk.

Subject :—A woman arranging a child's dress.

Of Torin we know little beyond the fact that he founded a branch school of Ukiyo-ye, the Tsutsumi, whose work is rarely found in prints. It was one of the odd phases of that reaction toward a violent realism which Utamaro began, and another of whose exaggerations is represented by

Sharaku. The Tsutsumi school is very little known to collectors, and to Japanese annotators on Ukiyo-ye ; but for practical purposes it has been classified with the Hokusai movement. It is not surely known whether this first Torin was either a teacher or a pupil of Hokusai ; but it seems probable that his incisive realism, already established, attracted the notice of Hokusai, who, with all his originality, was always very sensitive to new influences. There was a second Torin, and probably a third, working along parallel to Hokusai's middle and later years, and from time to time exchanging elements of style with the school of Katsushika.

It is this first Torin, of the period Kwansei, who apparently helped Hokusai to pass over into that next decided pictorial manner for which he adopts the signature "Sori." With this Sori, Hokusai sometimes couples the name Hiakurinsai,—"as in No. 13—of which the "rin," though identical with Torin's, does not conclusively prove affiliation.

What characterized Torin's work may here be seen, an intense, careless realism, frank—almost brutal—in both drawing and colour. First, we have the slouchy wet slippery line, a genuine product of the Kwausei degeneration. But what specially looks like Hokusai is the type of face. These slits of eyes, made with a single soft stroke, the long oval face, the mere bud of a mouth,—all these meet us constantly throughout Hokusai's Sori period. The colour of Torin, however, harsh and without tone, as in the tree on the

screen, Hokusai did not imitate. Hokusai's stroke, also, is much more melting and broad.

4. BY HOKUSAI. About Kwanseï 8th. (1796 A.D.)

Signed "Sori."

A Painting on silk.

Subject :—Two women embarking.

This must be one of the earliest pieces of the typical Sori form, female figures with the oval face, the soft line, and the blurred picturesque hair. Here we have tone in the soft tinted grays. The representation of the planks, stumps, and mud of the foreground is full of the picturesqueness of Utamaro. In the distant grove Hokusai has tried a new touch, whose stage in the evolution of a Hokusai landscape type should be compared with No. 1 and with No. 31.

It is hard to say whether Torin or Utamaro influences the more strongly. The mystery is deepened by this queer signature "Sori," hard to account for. On the one hand, the "So" of Sori is identical with that of Tawaraya Sotatsu, the great originator of aristocratic impressionism and the master of Korin, one hundred years earlier. A Tawaraya school probably maintained an obscure existence for several generations, and it is possible that there was a descendant named Tawaraya Sori. All we know is that our friend, Hokusai, whenever about this date he painted flowers, did

so much in the style of Sotatsu, and used the name "Sori," and that on some occasions he used the full name "Tawaraya Sori." In figures, as in this case, the influence of Sotatsu does not appear to be strong.

It is noticeable that the figures at this date are not as tall as in the work of 1800 ; also that the balloon-shaped member of the hair arrangement is only beginning to expand to abnormal proportions. There is an ease and grace in the moving and eagerly bending figures, a natural willowy sway of youth, which we do not find in the older academic forms of No. 1, and shall hardly find in the more stately forms of Hokusai's own later academy.

5. By HOKUSAI. About Kwansei 9th. (1797A.D.)

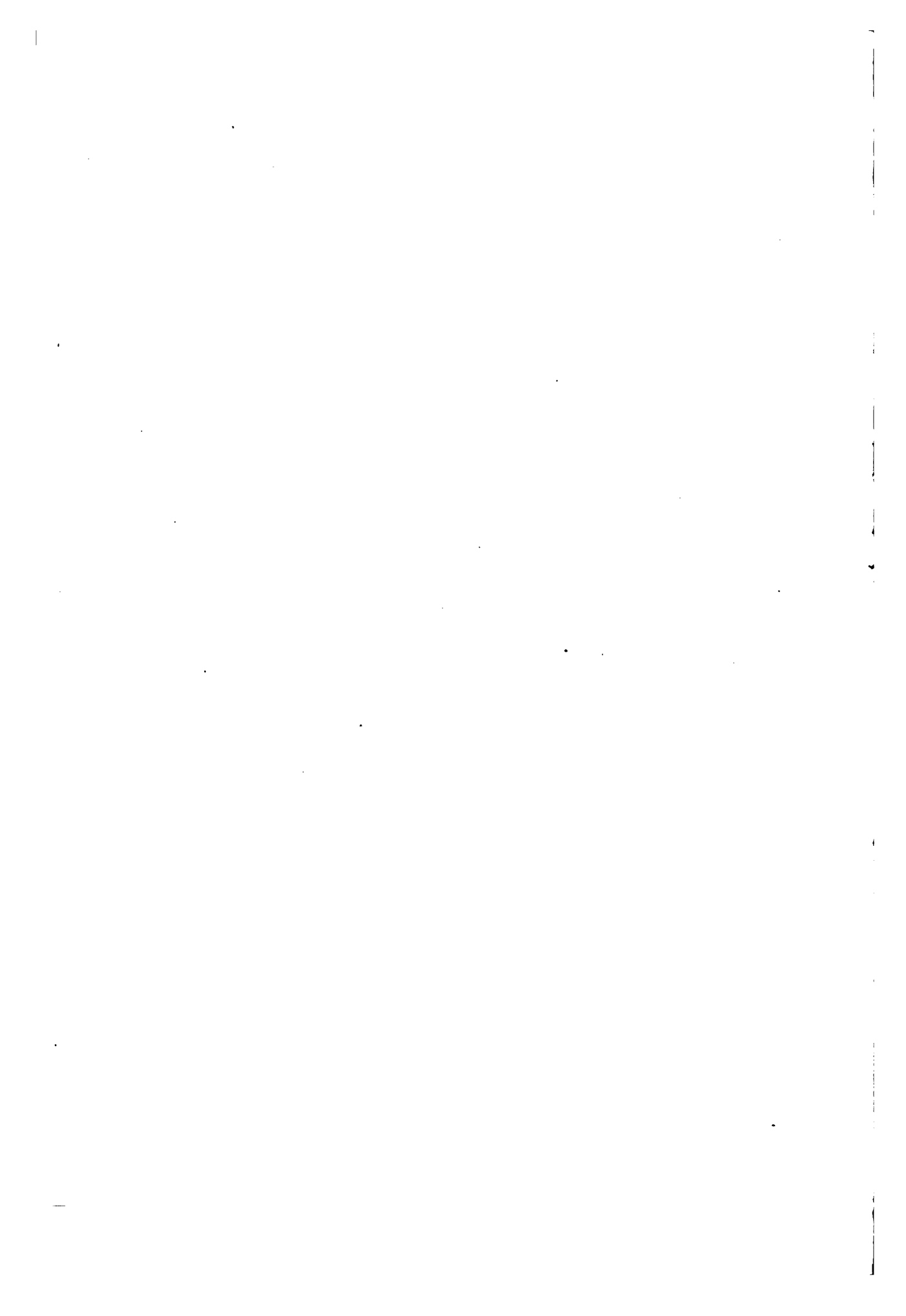
Signed "Sori."

A Painting on paper.

Subject ;—Group of six seated poets (Rokkasen).

Here we have the style that mostly characterizes the second stage of Hokusai's Sori work. Less free than the last, it runs to soft melting gray lines that have little variation in thickness, and are filled in with still softer grayish suggestions of tint, feathery reds, air blues, and thin films of ivory white. The simplicity of arrangement, though the garments of six persons have to be accounted for, and the absence of any strong contrast make this picture fairly





swim in soft tone. The composition of the seated circle, too, is compact and clear. The eyes have been rendered only by little round dabs or dots of the brush.

Loaned by MR. K. HOMMA.

6. BY HOKUSAI. About Kwanseï 9th. (1797 A. D.)

Signed "Sori."

A painting on Paper.

Subject:—A young gentleman with a fan.

Here Hokusai carries the early softness of the Sori style into a warm richness of which Torin would never have dreamed. The soft gray line thickens and thins, and even loses itself in the wash of the still softer dove grays that render the sheens of the aristocratic *haori* or overdress. This device Hokusai will work up through deeper and deeper tones, to the end of his life. Here the fine liquid black of the hair also is modelled by pure wash, the light reflecting in a softer gray from the lock raised over the ears. And when we add to this range of grays palest touches of chocolate, orange red and quiet blue, colour seems to grow gradually out of the warm tinted paper. The figure is one of Hokusai's most elegant in pose. There is the merest trace of flesh tint on the face under the temples.

The unconventional freedom of this early work should be compared with its analogue in Hokusai's middle age, as shown in No. 89.

7. By HOKUSAI. About Kwansei 9th. (1797 A. D.)

Signed "Sori."

A small painting on a paper fan.

Subject :—A man shaping mill-stones.

In this piece we strike the earliest of a remarkable collection of fans painted by Hokusai which were contributed as mounted together in a single album. Since their dates illustrated so many of Hokusai's periods, the owner allowed the several panels to be temporarily disjoined, to afford facility for separate study. In this catalogue we number them separately in proper chronological order.

This crouching figure, though rough, has a little more firmness of line than the preceding. It uses notan of line ; that is, its lines finely vary in depth of tone. In its strong free sweep, in its hints of soft colour, and especially in the rough wet handling of the tree, we see again a relationship to No. 89.

LOANED BY MR. K. HOMMA.

8. By HOKUSAI. About Kwansei 10th. (1798 A. D.)

Signed "Sori."

A Painting on silk.

Subject :—Kiku Jido.

The subject is the well known Chinese legend of the boy who in some sense personifies the spirit of the chrysan-





themum flower. Here the style becomes a shade harder than in Nos. 6 and 7, and more like Torin's work. Red is now used strongly on the face. The somewhat wiry lines exaggerate the double curves already visible in No. 7.

9. By HOKUSAI. About Kwansei 10th. (1798 A.D.)

Signed "Sori."

A painting on paper.

Subject :—The Hagoromo fisherman.

This subject, like the last, has been taken from the semi-sacred opera of the *No*, and represents the boatman of Miwo carrying off the heavenly feather mantle which a flying "fairy", during her brief rest in the land of mortals, has left hanging on a pine tree.

The picture has been much admired by artists. It is rough and free, but in line has the harder unquiet touch of Nos. 7 and 8. Notan of line is conspicuous. The pure light gray of the dress becomes a lilac against the blue and black wing of the fairy's mantle that hangs from the man's shoulder. The sea melts to impalpability at his feet. Snow white Fuji towers watching in the distance with two soft spots for eyes.

10. By HOKUSAI. About Kwansei 10th. (1798 A.D.)

Signed "Sori."

Small ink painting on a paper fan.

Subject :—A man with an umbrella.

This is another of the album series mentioned under No. 7. In contrast with the careful line feeling of No. 9, this picture runs to pure mass. It is almost solid ink spotting without line, and must be considered a predecessor of that strong wet manner which Hokusai carried to perfection in the better known type of No. 38.

Loaned by MR. HOMMA.

11. By HOKUSAI. About Kwansei 11th. (1799 A.D.)

Signed "Sori."

A painting on paper.

Subject :—A tall Oiran.

In this piece we reach the full development of the well-known Sori style. We may call this typical. The face is now longer, a squarish oval ; the head begins to set at a strained angle with the shoulders, and the whole figure, becoming abnormally tall, hunches itself into ungainly heaps and angles. There is something deprecating and sinister about these ladies who look at you with lowered head. Their faces become positively ugly, mouse-like. But





the vulgar picturesqueness with which they defy all accepted canons of grace gives them a new grace of their own, a world where they set a new standard. They are doubtless a phase in that movement toward picturesque ugliness which is best represented in single sheet prints by Sharaku. Something of the quality is found in Hokusai's contemporary prints also. But it is in his paintings only that we find its full aesthetic excuse in a melting tenderness of tones that blend into consistent and perfect values. Line is not neglected for mass, nor does it obtrude against mass. There is notan distinction, play of shade against shade varying within narrow limits. But while this notan gives no roundness, and lies flat on the paper, it achieves relief by uniting its shifting shades into two or three decisive planes of value.

The lines are so soft that, on the skirts, and the underdress, we can hardly more than follow their light gray trace, made pink by a diaphanous wash of rose. The white of the inside robe at the neck is of a cream that barely whitens the gold-toned paper. And is it really blue that escapes from the turned up lining of the careless overdress? All these, however, are set as one against a second firm value, the dark grays of the obi and the dress, that seem to flow in satiny rivers. A hint of a pattern in greens suggests overhanging rushes reflected in shallow water. The hair has a third, intermediate value, so elusive that you seem to see through it.

12. BY HOKUSAI. About Kwanseï 11th. (1799 A.D.)

Signed "Sori."

A painting on silk.

Subject :—Blue Ayame flowers.

At last we come to a painting that might well have been signed Tawaraya Sori, for it belongs frankly to the school of Sotatsu and Korin. That we put it as late as this in the Sori years is partly due to small changes in the handwriting of the signature. The "So" seems to become a little squarer as we approach the date at which "Hokusai" combined his new name with it. However that may be, the execution seems to be the analogue of that in No. 11, rather than that in Nos. 4 and 5.

There are but two tones, the shimmering silver-green leaves tipped with brown, and the light sifting of powdered lazuli over the brownish ground of the iris petals. Here the opaque colour runs into its ground, like blue sand through an hour glass.

The seal is circular, like the seals of the Korin school.

Loaned by MR. E. FENOLLOSA.

13. By HOKUSAI. About Kwansei 11th (1799 A.D.)

Signed "Hiakurinsai Sori."

A painting upon a low two-panel screen.

Subject :—Morning glories.

This signature is strange, in that it uses the rare termination "Sai" after the name "Hiakurin," and in that the "Hiakurin," which seems to bear relation to Torin and is more often used with the earlier Sori pieces, is here inscribed upon the most Sotatsu-like work of the series. Indeed we cannot feel certain that this does not belong to an earlier year, 1797 or 1798 ; but the evidence of the handwriting confirms me in my provisional identification, and I think the probability in favour of 1799.

The taste of this work is so high and severe that nothing but a fine Sotatsu can surpass it. Unsigned, we should hardly ascribe it to Hokusai, who, if he had often reached this range of poetic feeling, would never have been condemned as vulgar by the aristocrats. The deep blues of the morning glories are got by washing powdered lazuli over a wet ground of pale red. Against these blue discs, perforated with creamy centres, shines low and silvery the mottled bronze of the leaves. But it is hard to say whether these broad, wet, unbounded washes should be called silvery or golden. It seems as if gold and a bluish pigment had been run into a second wash of ink that half covers an un-

der wash of gray. This masterpiece but exemplifies another of Hokusai's infinite moods.

14. By HOKUSAI. About Kwansei 12th. (1800 A.D.)

Unsigned.

A painting on paper.

Subject:—Tall dancer, hanging bell.

This is a less successful experiment, and marks the beginning of a transition. The underdress is of solid vermilion, the overdress of soft gray shot with green and pink peach tones. The female type has become far taller, and the wings of the hair are far spread over the ears. It seems to pass away from the pure Sori type, and the changes in fashionable proportion point to this date. If it were signed, we should still expect the name Sori.

15. By HOKUSAI. About Kwansei 12th. (1800 A.D.)

Signed "Sori."

Rough painting on paper in ink and colour.

Subject:—A female figure standing by a lantern.

The pose is full front, the fashion an extreme Yoshiwara type, the style a transition from the Sori softness of Kwansei to the strength and depth of Bunkwa. But this



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is the rough analogue of the transition style, as No. 6 is the rough analogue of the early Sori style, and No. 38 of the Bunkwa type.

The black of the dress was executed with a flat brush an inch wide, charged dryly with very black ink; its strokes cut one another in angles, that left gleams of chocolate-white intervals. A wet brush charged with vermilion added the suggestion of a pink undergown. But the obi was softened against all this wildness into a violet soft as that of a pigeon's neck. Beside such passages the face became of secondary importance and was left rough.

We are still tempted to refer forward to No. 89.

16. By HOKUSAI. About Kwansei 12th. (1800 A.D.)

Signed "Hishigawa Sori."

A careful painting on silk.

Subject ;—A girl carrying salt-water in buckets.

Another phase of the mystery concerning Hokusai's "Sori" name here dawns upon us. It is clear that there was a man, not Hokusai, named Hishigawa Sori. It is also clear that Hokusai sometimes used this signature. But if Hokusai had derived the name "Sori" from this man, how does it happen that the paintings which bear the Hishigawa signature, whether by Hokusai or by this supposed master, belong—so far as known—to a date later by several years

than the early Sori types? The name "Hishigawa" seems to imply the continuation of obscure descendants of Moronobu, as the name "Tawaraya" does of a family derived from Sotatsu. Is it not strange that both these families, otherwise entirely unknown, should appear only for a few years at the close of the 18th century, and in the persons of two men both using the name "Sori"? It is possible that H. Sori was a fellow pupil of T. Sori; but then why is his style so closely affiliated to Torin? The explanation may, perhaps, be that Tawaraya Sori is a name made up by Hokusai, and that the man Hishigawa, a pupil of Torin, may have taken the name from Hokusai, who had prefixed "Hishigawa" to his own in a mood of insolent humour.

Since the problem is at present insoluble, it remains only to question whether this number and the two following may be regarded as works of Hokusai, or of the unknown. I incline to the former view, in this case especially, for the following reasons. Hokusai's signature of "Sori" has gradually been approaching a square type of writing which here comes out clear and formal. He has just been trying many experiments, and this seems to be another in a line which leads up to what Hokusai is about to do a year or two hence. In some respects it seems like a return to Torin, but the tone is deeper. The outline and the colour have become harder. But, in the elaborate rocky landscape worked out in opaque tones, we have evidently the origin

of that strong streaky style of rock painting which is characteristic of Hokusai's Bunkwa work down to 1810, and does not entirely disappear from his design until after 1820. It is well shown in No. 25.

17. BY HOKUSAI. About Kwansei 12th. (1800 A.D.)

Signed "Hishigawa Sori."

A coloured sketch on a paper fan.

Subject:—A seated Oiran drinking.

The hand writing of this signature is identical with the last. Any one who examines the softer touch and gayer colour of this charming sketch can hardly doubt that we have Hokusai's freest brush work, and not much dominated by the somewhat sinister influence of Torin. One may well compare the spotted ink pattern on the dress with the rendering of foliage in No. 4 and in No. 30. The date is determined by the proportions of dress, figure, and hair.

18. BY HOKUSAI. About Kwansei 12th. (1800 A.D.)

Signed "Hishigawa Sori."

A painting on silk.

A snake hanging from bamboo grass.

We confess that this, without the signature, we might

not have attributed to Hokusai, certainly not to the elusive Hishigawa, and possibly not to Ukiyo-ye at all. Of Ukiyo-yeshi it has relation to Utamaro. But the mystery resolves, on closer study. It is a piece of clear realism, before the later Hokusai mannerism could dominate the attempt. The softness of the snake suggests creepy feeling in one's fingers ; the blue green darks of the bamboo enamel emerging from its flesh-tinted skin are wells of liquid colour. The signature is identical with that of No. 17, the seal with that of No. 16.

LOANED BY MR. K. HOMMA.

19. BY SOKEI. About Kwansei 12th. (1800 A.D.)

Signed "Hishigawa Sokei."

A painting on silk.

Subject:—A woman and two children.

The existence of a Hishigawa Sori who is not Hokusai receives new proof in this work, whose hard metallic lines and confectionery colouring bear no relation to the style of our master, nor to either of the three paintings that precede. Here we certainly have a rare thing, an undoubted pupil of the "other man". In it there is power of a coarse kind.

20. By HOKUSAI. About Kiowa 1st. (1801 A.D.)

Signed "Hokusai Sori."

A large painting on paper.

Subject:—A tall girl in indoor costume.

This transition signature is interesting. In painting it seems to come a little late, as if Hokusai held on to his Sori cognomen as long as possible. In single sheet prints we already find the combination, and sometimes the two names thus separated, "formerly Sori, Hokusai." In books it is a question how early, not having the Sori name to discard, he pitched upon that of Hokusai. European authorities have generally quoted his frontispiece to Yeishi's "Thirty six Poetesses" as his first work with the new signature, which they assign to the date 1798. But the first edition of this rare book expressly announces that, while the text was prepared in Kwansei 10th, the book was not issued until Kwansei 13th. At to the date of preparing the plates nothing is said. But there are two things which make it clear to my mind that Hokusai prepared his design, at least, very near the last moment. These are that the style of work, particularly in the trees and landscape, has already passed away from the Sori influence, and is inaugurating the more vigorous and mannered drawing that characterizes the work of Bunkwa; and that the signature is not "Hokusai Tatsumasa," but "Gwakiojin Hokusai," the very signature borne

by Hokusai's own paintings in the emancipated style of Kiowa and early Bunkwa. We must, therefore, assign 1800 as the earliest possible date for that print, with the chance that its design was executed as late as 1801, being probably an after-thought of the publishers. The change from Kwansei to Kiowa took place in 1801 ; so that Kwansei 13th and Kiowa 1st refer to the same year.

It is possible that this painting should be assigned to 1800, and it is true that it seems more like a transition between the Sori style and the Bunkwa style, than between the Hishigawa style of No. 16, and the Gwakiojin style of No. 25. We must admit that Hokusai worked in several styles at once, and that, in these early years of the new century, before his final mannerism began to harden upon him, he was consciously trying every experiment.

A change of style from the Sori conventions has already become marked. We have now long, flowing, graceful line, that is not accentuated as formal line, but melts realistically into the mass of the textures. These, too, are done in opaque colours, quite unlike the Sori soaking. The play of the skirt about the feet, and the bending of the head give early signs of the coming Hokusai manner. The features and hair are no longer blots, but carefully worked out. In the colouring, a mass of very soft blues has united with gray browns. The figure has become extraordinarily tall, as is the case with the figures of all artists, from 1800 to 1804.



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21. By HOKUMEI. About Kiowa 1st. (1801 A.D.)

Signed "Hokumei."

A large painting on paper.

Subject ;—A tall woman tying her obi.

It interests us that Hokusai, even in the first year of his new name, should have a pupil to borrow its first character "Hoku." The qualities of the preceding work have come out into a scheme of harder and more formal line, but a similar opaque treatment of textures characterizes the colour. The rendering of the blue books on the table is a piece of fine realism.

22. By SHINSAI. About Kiowa 2nd. (1802 A.D.)

Signed "Shinsai."

A careful painting on paper.

Subject ;—A lady standing by a cherry tree.

Shinsai seems to be about the best of Hokusai's earliest pupils ; fine prints of his appear at this early date. Unlike Hokuha, his work ceases after a few years. This gives us a very beautiful example of the new studies in opaque stuffs. The dark gray dress is spotted on the border with emerald green ; the underdress at the shoulders is a pure light violet ; the obi a mass of warm claret browns. The crumbly touches on the cherry tree must be taken as an intermediate step between the tree trunk of No. 7 and that of No. 27. The whole work is very little inferior to Hokusai.

23. By HOKUMEI. About Kiowa 2nd. (1802 A.D.)

Signed "Kiukius'in Hokumei."

A painting on silk.

Subject;—A girl under a mosquito net.

The gay pink flowers of the fan strike a clear note against the dark dull green of the net. The date is fixed by the hair.

24. By HOKUSAI. About Kiowa 2nd. (1802 A.D.)

Signed "Gwakiojin Hokusai."

A rich painting on silk.

Subject;—Five boys at play.

We note here another experiment, that seems, for a moment, to go back to the strong thick outline of Kiyonaga, which attracted the young Shunro before 1790. We have already noticed a lingering influence of Kiyonaga in No. 2; and with No. 2 this should be compared. The very method of softening the flesh outlines is like Kiyonaga. Perhaps this is meant to run in rivalry with Utamaro; perhaps Hokusai relied upon the fact of a slower change in fashions for boys to use over again an old *shitaye* of Temmei. But in colouring we must believe the design of this date. The warm chocolate browns and opaque reds of the little dresses are a clear development out of Hoku-

sai's later experiments. The delicate execution of the grasses suggests Utamaro.

25. BY HOKUSAI. About Kiowa 2nd. (1802 A.D.)

Signed "Gwakiojin Hokusai."

A careful painting on silk.

Subject ;—Two girls, as a fisherman and a woodman.

This most carefully finished of Hokusai's paintings, up to the present, reveals to us more clearly what the transition signifies. To understand its revelation of Hokusaiish curves in line we must refer back to his Hishigawa Sori style in No. 16. For the rock, too, we shall there find analogy. It gives us a strong hint of his coming Bunkwa manner. The colouring here also consists of soft grays and browns shot with other colours in pattern, and brightened with red obi and skirt. But though the colouring is full, we see little of that breadth of deep tone which he uses in later life. The standing figure shows the very tall type of this year. The small slit eye is explained in the full working out of the larger eye in No. 20.

26. BY HOKUSAI. About Kiowa 2nd. (1802 A.D.)

Signed "Gwakiojin Hokusai."

A rough ink painting on paper.

Subject:—A waterfall.

Hokusai's experiments would not be complete did he not sometimes essay monochrome impressionism in the style of the Kano. Here we have but a few soft sweeping gray lines with no filling in of mass ; and, were it not for the signature, it might have been difficult to identify this slight work as Hokusai's. To say that it is as strong as a Kano is to give it high praise.

Loaned by MR. K. HOMMA.

27. BY HOKUSAI. About Kiowa 3d. (1803 A.D.)

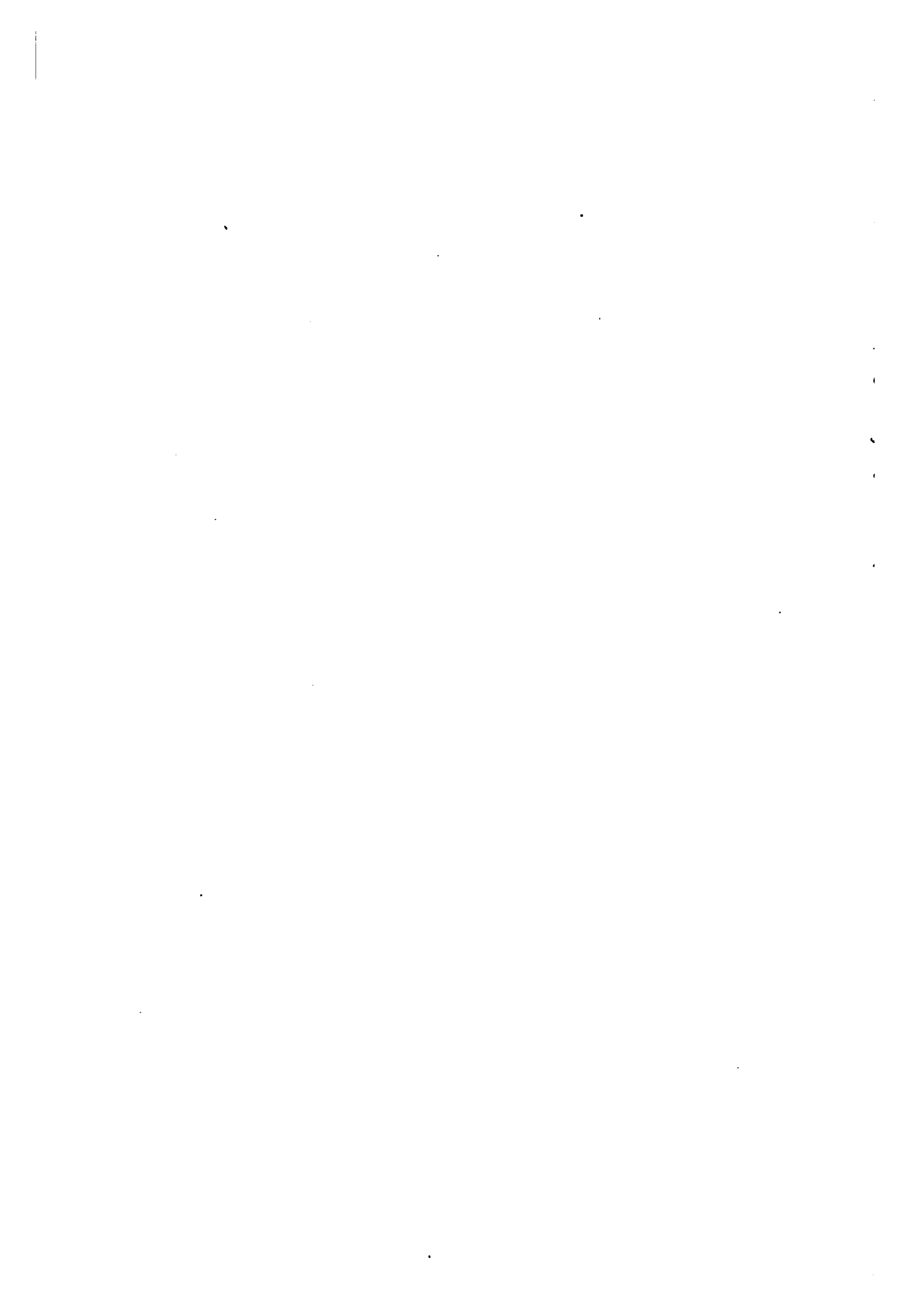
Unsigned.

A large and elaborate painting on paper.

Subject:—Six tall figures walking, in full landscape.

We now come to a still finer effort, one that reminds us of Hokusai's elaborate and crowded pages in the coloured illustrated books and single-sheet prints of Kiowa. It is an experiment that carries him nearer to the developed Bunkwa style. The figures now reach the tallest scale, about eleven heads in height. The face has been drawn down into a long oval with very oblique eyes. The lines have become







long, sweeping and soft, yet firm; not like the Sori lines which seemed to throw in the thinly charged brush with a wedge stroke, but more trailing and flexible, beginning and disappearing in the folds, giving texture, not by their blur into the mass, but by suggesting modelling of surface in their every change. Here the rough work on the tree trunks, done in malachite green lichens, foreshadows the Bunkwa roughness shown in the plum branch of No. 43, in the branches of Nos. 167 and 170, and finally in the grand tree of No. 210.

The composition of so many large figures against a rich landscape produces a grand effect; but finer and more subtle still is the soft opaque colouring, where the areas of the garments have each its own clear value and tint, producing relief and harmonious passage at every point of contact. On the right it is blue grays against dull green and olive brown. The lady on the left is a bloom of soft heliotropes. But the most wonderful plays lie between the two other figures of her group, where clarets cut mint greens, and a subdued orange obi unites at least three different depths of pearl. Here the colours shimmer with soft patterns in modifying note. Nowhere is there conspicuous force, nowhere hardness. The chords are firmly placed, but exquisitely resolved. The whole flows with the ease of a Spenserian stanza.

The photograph cuts off the upper part of the landscape, and includes an area about three feet square.

28. By SHINSAI. About Kiowa 3d. (1803 A.D.)

Signed " Riuriukio Shinsai ".

A painting on paper.

Subject :—A tall girl with a lantern.

This beautiful Shinsai is in three tones of silver gray and in red. It has great breadth, and more composition of a tall swaying figure in a narrow space than the ordinary Kakemono-ye print of this day.

29. By HOKUSAI. About Bunkwa 1st. (1804 A.D.)

Unsigned.

A painting on a large fan-shaped paper.

Subject :—Bust of a young girl.

This is a fine delicate head, of which the large balloon-shaped member in the hair, much like that of No. 27, proves it to belong to this date. The signature written upon the undoubtedly genuine picture does not belong to this period of Hokusai's work, and must surely be a later addition. The setting of the head in the upright space of the fan is very fine.

Loaned by MR. K. MASUDA.

30. By HOKUSAI. About Bunkwa 1st. (1804 A.D.)

Signed "Gwakioj'n Hckusai".

An ink painting on paper.

Subject :—A landscape.

In any comparative study of a series of Hokusai's landscapes, this must have an important place. It marks almost the beginning of his pure landscape. Its tree masses may indeed be referred back to the coarser touches in No. 4, but they must also be referred forward to the mass of landscape sketches in No. 97, and even to the landscape in No. 149. Such experiments as in No. 27, still partly based upon Shunsho's backgrounds, are at last over. For a moment Hokusai approaches the calm beauty of the Kano school, and the purity of Utamaro in his best landscape prints. The free velvety touch with which deep crisp inks are thrown into crumbling grays makes us almost think, indeed, of a soft Sesshu. Atmospheric effect can hardly go further. In the distant mountain and the foreground water a trace of blue throws up the inks into warm sepia.

Loaned by MR. K. HOMMA.

31. By HOKUBA. About Bunkwa 1st. (1804 A.D.)

Signed "Teisai Hokuba".

A large painting on paper.

Subject :—A court lady.

This splendid free sketch of Hokuba in full colour shows him to be the rival of Shinsai among Hokusai's early pupils. It has all the softness of a Sori. The overdress is done in wet blues and whites, the underdress in wet reds. It is a difficult feat thus to treat vermilion in several blending tones, running them like so much ink. The notan is brilliant, but not harsh.

32. By HOKUSAI. About Bunkwa 1st. (1804 A.D.)

Signed "Gwakiojin Hokusai".

A minute painting on a paper fan.

Subject :—A poet reading in a hut surrounded with trees.

This is another of the album set begun by No. 7. The sparkling beauty of its transition style baffles description. Here ink rules, there soft colour overflows. There is nothing in it so formal as the printed frontispiece mentioned under No. 20, nothing so formal as the full Bunkwa type of a few years later. For a moment, as in No. 30, Hokusai forgets all his conventions, and aims at natural picturesqueness. This is an imaginative idyl fluttering on the edge of that pure expression which the Chinese reached in the Gen (Yuen) dynasty. Compare the touches on the figure with the Hishigawa fan, No. 17.



33. BY HOKUSAI. About Bunkwa 2nd. (1805 A.D.)

Signed "Gwakiojin Hokusai".

A rough painting on paper.

Subject :—A crow on a branch.

This passes the perfect moment, being not so purely Kanoish as No. 30, but more muddy and thick like the ink of No. 34. The foliage may be compared with the bamboo grass in No. 24.

Loaned by MR. K. HOMMA.

34. BY HOKUSAI. About Bunkwa 2nd. (1805 A.D.)

Signed "Gwakiojin Hokusai".

A small painting on paper.

Subject :—Hotei and boy.

We must now have come near to the limit of the signature "Gwakiojin," at least in its earlier use. We shall see that Hokusai at a late age revived it in a different combination. From 1800 to 1806 would seem to be its extreme limits.

Here Hokusai seems to be blundering by experiment into a later manner which he uses at several periods for spiky rough sketches. Let us first compare the boy beating the drum with the boys in No. 24 ; we have passed from Utamaro to Hokusai. Now we may go on to compare the

blotty black wedges of this boy's dress with the boy in No. 127, and with the brush strokes upon Yebisu and Daikoku in No. 129. The colour, too, is a strange prevision of what becomes the dominant scheme from about 1823, namely a play of soft flesh reds against soft indigo blues. But the strokes in the bag show us clearly where we are, upon the very threshold of Hokusai's full fledged Bunkwa period.

35. BY SHINSAI. About Bunkwa 2nd. (1805 A.D.)

Signed "Shinsai."

A large ink painting on paper.

Subject;—An owl on a branch.

This crisp rough Shinsai looks like a Kano. Vigour can hardly go farther. Touches of colour mix with the inks.

Loaned by MR. K. HOMMA.

36. BY HOKUSAI. About Bunkwa 3rd. (1806 A.D.)

Signed "Katsushika Hokusai."

A large painting on paper.

Subject;—An old man riding on a cow.

At last we have dropped Gwakiojin, and for a few years the name Hokusai stands alone, or, as here, coupled

with the family name Katsushika, which is likely to occur at any time hereafter.

Here we jump right into the Bunkwa style, though at an early stage. We have as characteristic the stout wedge-shaped strokes in tones of ink that contrast beautifully with solid whites washed unevenly over an ivory ground. The picture works out to the two extremes of black and white from the middle tone of the paper. In such a large piece the intention of this middle ground is extended to include all the soft tones of the shaggy buffalo within its register. Thus the figure, though soft in outline, seems about to be riding on a cloud. The cloud, too, has the faintest suspicion of reds in its grays, like a dash of copper through silver, and the saddle is similarly suspicious of a blue. Above both tones shines the frank red of the man's flesh. Here we find a kind of notan breadth which, lasting for a few years, will be interrupted for a long middle term, only be taken up again in Hokusai's latest days.

37. By HOKUSAI. About Bunkwa 3rd. (1806 A.D.)

Signed "Katsushika Hokusai"

A colour wash on soft paper.

Subject:—The ceremony of the child Shaka.

Here again we feel breadth, but with a new technique, the soaking of a bunjinga-ish touch into unsized paper, a method Sosen uses for his strongest effects.

Here the straw of the roof is as masterly as a rough Okio. But it is in the little spray of flowers by the bucket that the greatest beauty appears, where the petals melt by wet stroke from lemon yellow into red brown.

Loaned by MR. CHIBA.

38. BY HOKUSAI. About Bunkwa 4th. (1807 A.D.)

Signed "Hokusai."

A rough painting on paper.

Subject ;—A seller of tea-whisks.

But the utmost breadth and free beauty of the style are realized in this rapid but masterly study. The jolly old fellow steps forward with lowered head and firm sandalled foot. A rough shawl across a shoulder is a river of opaque ink that dries off into a crumbling shallow, the golden ground of the paper. Below the shawl the rough touches in ink of several tones give tremendous verve and sweep to the tattered garments, a quality retained in the drawing of the leggings and feet. In the kilt that shows about the bare knee there is a suspicion of washy white ; but the master stroke in white is upon the soft mantle muffled about the throat, and allowed in places to serve for its own outline. Against the black of the shawl the low ivory of this is delicious. On one side of the straw bundle, at the end of his rod, that holds the crisp little



whisks, a dash of faint red lightens the gray. Across a clouded moon drifts a line of birds, so roughly sketched that they seem to move before the eye at once in the many attitudes of flight.

39. By HOKUSAI. About Bunkwa 4th. (1807 A.D.)

Signed "Hokusai."

A rough painting on paper.

Subject ;—Yebisu with an umbrella.

The slight sketch is full of a quiet colour under the grays. It has more trace of Sori feeling, but seems to be the wild, almost formless member of the 1807 cycle of styles.

Loaned by MR. TAKEYA.

40. By HOKUSAI. About Bunkwa 4th. (1807 A.D.)

Signed "Hokusai."

A careful painting on paper.

Subject ;—A very tall girl bearing flowers.

It is fortunate that we have this fine typical piece to steady our head amid the whirl of styles and dates. If we were to examine the finest of Hokusai's illustrated novels belonging to this date, we should meet with many female figures of exactly this proportion and line quality. The

young girl, who still exemplifies a taste for height, bears her spray of blue flowers on a sheet of paper with a charm of willowy swaying which we find at no other moment of Hokusai's career. The balloon member of the hair is slightly shrinking, and the side lock over the ears tends to point outward and downward in the early Bunkwa manner ; otherwise the face is much like those of Nos. 25 and 27. But here the use of white in the flesh and in the underskirt is free and melting, as in No. 38. In line, we have the very thick sweeping and suddenly swerving stroke that characterizes this exact date, sumptuous wedge systems, like those already foreshadowed in No. 36. And the free impression of the drawing is helped by the soft splendour of the colour, lovely pale blues in the dress playing over the gold in the ground, and against equally subtle flame greens in the obi. These greens are strangely got ; the ground a mere breath of olive, shot with light robin's egg clouds, small leaves in sage green, and birds in claret brown. Let us add that there are wood tones at the neck shot with silver, and two minute wedges of red near the right hand.

Loaned by MR. T. DAN.





41. BY HOKUSAI. About Bunkwa 4th. (1807 A.D.)

Signed "Katsushika Hokusai."

Small painting on a fan-shaped paper.

Subject ;—Hotei and bag.

Here the wedge-shaped stroke of the Bunkwa style is combined with rough inking, touches of opaque white, and the soft reds of flesh. It is one of the album set, and should be studied in connection with No. 36.

Loaned by MR. K. HOMMA.

42. BY HOKUSAI. About Bunkwa 4th. (1807 A.D.)

Signed "Katsushika Hokusai."

A tall narrow painting on paper.

Subject ;—A sparrow on a branch of maple.

This seems to give us Hokusai's bird and flower style of Bunkwa in the making. It is like a combination of the Kano and Nanping schools. The bird has almost nothing of Hokusai's conventional head. It has white worked in with black against warm grays. The rough stem is charged, Sotatsu-like, with golden browns ; the glows of the maple leaves, ranging from green through claret into crimson, suggest in strange depth of tone some phases of the master's latest work.

Loaned by MR. HIRABAYASHI.

43. By HOKUSAI. About Bunkwa 5th. (1808 A.D.)

Unsigned.

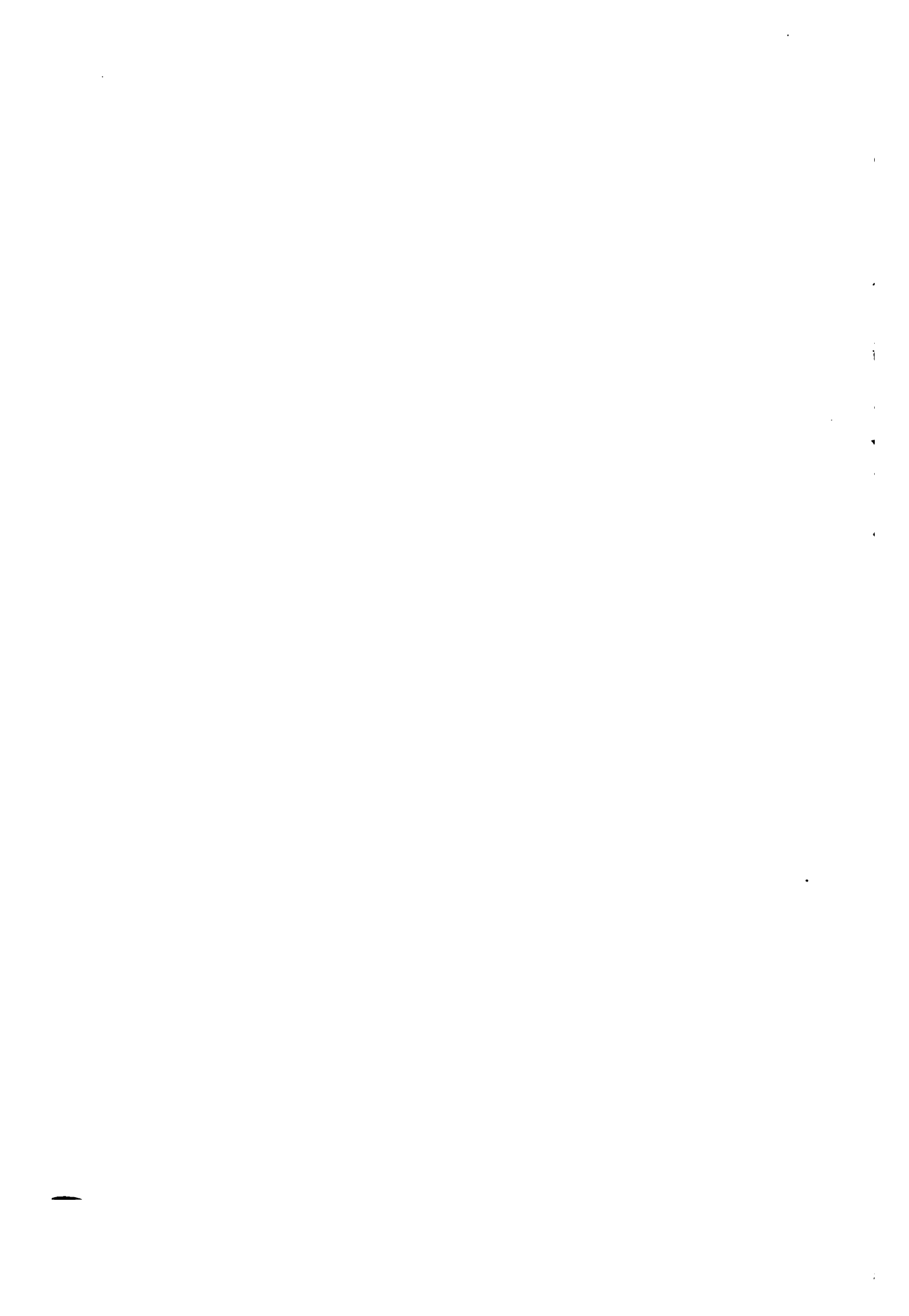
Very rich painting on a two panel screen.

Subject ;—Full colour studies of figures and birds.

The importance of this piece springs from the fact that it belongs to the date of Hokusai's finest novel-illustration, where it was natural to lose himself in a style that expresses all it has to express in vigorous but supple outline. This is the full fledged Bunkwa style to which I have been referring ; and when we eagerly ask what the master's pictorial style must be at this very pitch of power, we are best answered by this screen's group of perfected studies, broad in effect yet minute in work, combining the greatest power of line with the utmost depth of colour. Let us speak of the designs separately.

The ink dragon shows how early the well known type of dragon face and splashy handling came in. The horse in a few dabs rivals the finest Kano ; and his aesthetic "bones" should be compared with the lines of No. 40. The red-headed bird chained to a stump-perch shows that Bunkwa firmness of handling coloured accessories foreshadowed in the rock of No. 25. The porcelain bowl decorated in blue landscape and crowned with a spray of cherry-blossoms is so manifestly influenced by Chinese ceramic patterns that we feel like deriving some of Hokusai's persistent traits in landscape from this very source in





Ming art. Still grander is the careful painting of a mandarin drake standing life-large on a branch of blossoming white plum. Drawing and colour can go no farther. The branch should be compared with the tree trunks in No. 27. The wine reds on the bird's neck blend finely on the one side with the washed whites, and on the other into liquid blacks warmed with brown. But in the tail feathers Hokusai has thrown wet blue into his blacks, producing the same intense effect—but more delicately—that he reaches with similar methods in his latest work.

In the first figure study, the crouching woman wears a loose, variable blue, summer robe, at whose opening one catches a glimpse of breast. The rich outline is mostly absorbed by the broad darks of the stuff, against which gleam silver-like the white flesh and bits of petticoat. But her head is the finest triumph of drawing we have yet met, more delicate, crisp, and firm than No. 40. The undressed hair has absorbed the wings over the ears and the balloon into splendid jetty coils thrown up at the back and caught with two careless hair pins. This hair is blue gray ; the outlines of the face are tinted a pale red.

More powerful still, if less beautiful, is the seated group of two old men, a priest and a scholar in Chinese dress. Here the flesh is worked out into complete soft colour, more delicate than his later carnations ; and the eyes have the small snappy coal-like gleam of his Bunkwa

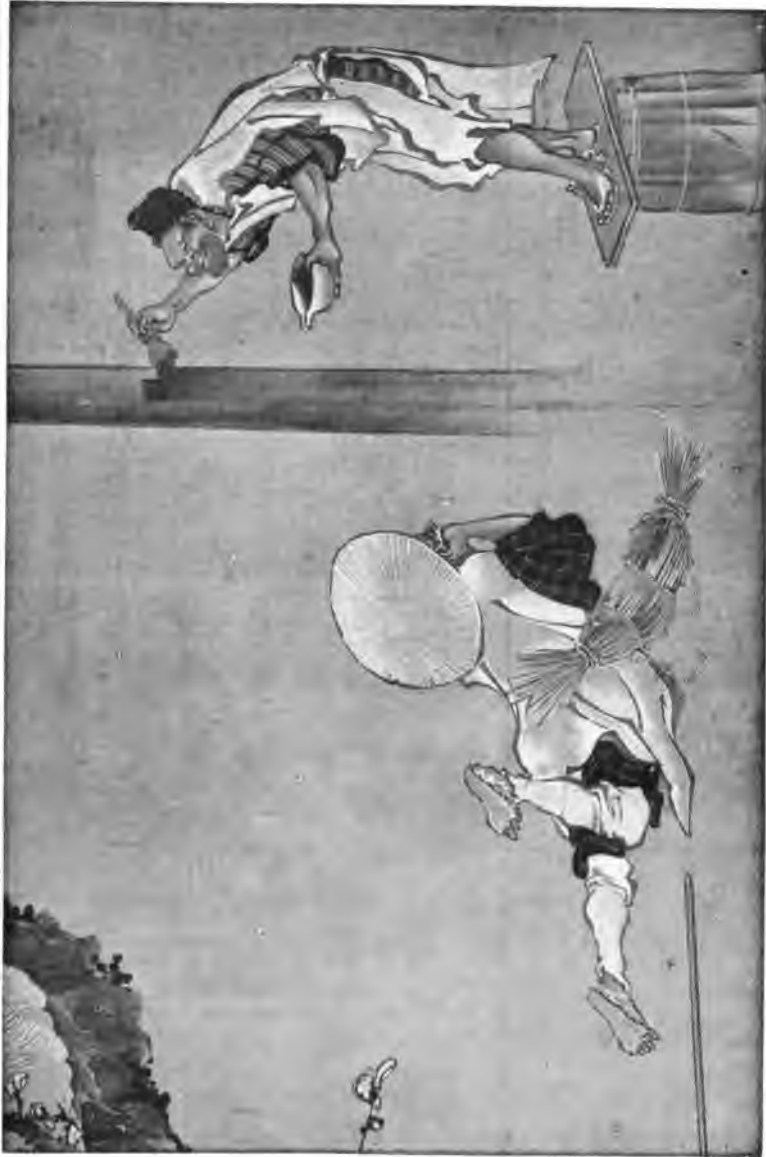
manner. The splendid lines have the stroke which I have called the "flowing wedge" to contrast it with the dry broken wedge that comes later. The brush is hardly lifted from the paper, but turns and modulates itself into unexpected splendours of thickening and thinning, like the finest penmanship of Motonobu. The priest is in lilac pink, ash gray and blue pearl, with a red brown keisa; the poet in a rich Prussian blue shot with medallions of gold and green in minute embroidery. Blacks of boots and hat are opaque like cloth, a lining of vermilion is at the neck, and lilac pinks escape somewhere below.

But the freest and most striking group is that of an old Shinto priest standing on a bucket and "white-washing" the faded torii of his temple with new red, and a ragamuffin seller of vegetables regarding him in lazy sprawls from the ground below. This figure is seen from the back, kicking up one leg in aimless satisfaction. Here we have that delicious humour and perfect sympathy with his people that characterize Hokusai's illustration, but without their frequent coarseness and exaggeration. The lines are the triumph of his new flowing scheme, and would have been perfect without filling. But the pale blues and whites of the unshaved priest's robe, his rough black lacquered hat, the leaf greens, dawn blues and melting whites of the spectator, and the delicious lying of the new square vermilion strokes over the faded orange of the pillars, unite into an impression of clean gay colour such as



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the more spotty tones of Hokusai's middle period, and the more muddy breadths of his later, can hardly again afford.

In range of subject and variety of finished study in the ripest and broadest of Hokusai's early manners, this screen is unsurpassed by any specimen I know, and we have allotted to it three photographic plates.

44. By HOKUSHI. About Bunkwa 5th. (1808. A.D.)

Signed "Hokushi."

An ink sketch on paper.

Subject ;—Turning the mill-stone.

Here is the same kind of flowing wedge, but in weakened form, that is best seen in Hokusai's illustrations.

45. By HOKUSAI. Dated Bunkwa 6th. (1809. A.D.)

Signed "Toyo Hokusai."

Small ink painting on paper.

Subject ;—An hototogisu flying.

The piece is interesting as dating the Bunkwa stroke, and the silvery finish of grays heightened with white. It also gives us a new signature. Though minute, it is a perfect piece of tone.

Loaned by MR. K. HOMMA.

46. By HOKUSAI. About Bunkwa 6th. (1809 A.D.)

Unsigned.

Outline ink studies (shita-ye) on paper.

Subject ;—Figures of three old men.

We come now to the first and earliest of the shita-ye, or hasty preparatory studies, which Mr. Kobayashi bought in lot from Isai's house many years ago, and from which I have selected about sixty for this exhibition. There is no question of their being signed ; the evidence of their authorship, as of their date, is internal.

These studies of old men are, in outline, quite like the coloured ones described in No. 43. Indeed one figure lying on his belly and kicking up one leg has almost the exact attitude of the vagabond watching the Kwannushi. Being a bit rougher and looser, we have assigned this leaf of studies to the following year.

47. By HOKUSAI. About Bunkwa 7th. (1810 A.D.)

Signed "Katsushika Hokusai."

A strong and rich painting on silk.

Two tall girls bearing iron pans.

This is the most complete painting that has yet appeared in our series, carrying the ivory finish one step further than the studies of No. 43. And here we enter upon the second stage of Hokusai's Bunkwa manner. Let





us contrast it as an impression of woman with No. 40. The figures are now slightly shortening, the face is a longer squarish oval, the nose becomes longer and more angular, straight, almost Greek. The eyes are less oblique, and less like shuttles. The chin and the bud mouth, pulled backward under the nose and away from the profile side, give us the beginning of the square-jawed type of female face familiar to us as specifically Hokusai's. In No. 25, as in the previous Sori type, the outline of the cheek at the level of the mouth projected beyond the line of the brow, and there was a marked depression at the height of the eye. Now the tendency is to draw a single long inward curve, unbroken until suddenly bent into a sharp hook at the chin.

In line, too, the change follows fashion in cutting costume into more broken and angular areas, requiring a stroke shorter, less continuous, and more stubborn in its wiry curve. This line, too, is stained with the colours of the masses which it bounds, and into which it melts both by lateral shading and by the thinning out of the stroke. It is the first indication of what I shall later call the "sword-blade" stroke; and in the obis there is a first hint of that intentionally nervous and broken touch which Hokusai employs later to express textures. Altogether there is a dignity of carriage which no contemporary begins to achieve at this date, and which Hokusai himself, in his riot of rapid picturesque illustration, soon begins to lose.

In colour we have refined beauty, though no great warmth of tone. The black of the nearer dress, opaque and luminous as cloth, easily admits its little inlays of patterned pearl, and renders still more luminous the sumptuous weight of the scarlet sash that now flashes into orange, now cools itself with blue-green ash. The plum plossoms on the inner garment at the neck float as upon a thin mauve atmosphere. The other costume is blue silvered with blue, and malachite fired with emerald, and gold stars sown over golden brown.

But the greatest force of the design, as is visible in the photograph, lies in a breadth of notan which is not incompatible with brilliancy, quite as the dignity of the line system is not inconsistent with verve. We shall not find such breadth again until after 1830 ; as we shall not find such subtlety combined with splendour of drawing until about that date.

48. By HOKUSAI. About Bunkwa 7th. (1810 A.D.)

Signed "Hokusai."

Silk paintings on two sliding doors.

Subject :—Storks flying.

The ground of these paintings is spotted with gold flakes. Against this sea of shimmering sunlight fly seven storks, whose plumage is worked out in tones of solid white and

soft opaque blue. The attitudes are strongly Hokusai-ish, much like typical work in later years. Yet the firm delicate finish and the fine clear signature compel us to refer this work to an early date.

49. By HOKUSAI. About Bunkwa 7th. (1810 A.D.)

Unsigned.

Outline ink study on paper.

Subject :—The two figures of Takasago.

Of this subject, taken from the *No* plays, Hokusai was fond. The coarser lines of this study correspond to the printed illustrations of 1810. As Hokusai executed more and more rapidly for insistent publishers, he fell into a greater carelessness of stroke that sacrificed drawing to bold picturesqueness.

50. By HOKUSAI. About Bunkwa 8th. (1811 A.D.)

Unsigned.

A large sheet of minute outline studies.

Subject :—Some fifteen figures of the illustrations.

This rare group of studies, some of which are probably first conceptions of figures planned for his books, seems by the wedgy character of its strokes to belong to a date slightly later than No. 43. It might occur anywhere between

1808 and 1811 ; but, judging from the novels, such a set, if produced in 1808, should be more supple and neat in line. The tall avenging jealous lady with the torch, aiming by necromancy to kill her faithless lover, seems to have the qualities and proportions of the latest date.

51. By RAISHU. About Bunkwa 8th. (1811 A.D.)

Signed "Hokusai Raishu".

A rich painting on silk.

Subject :—A tall lady fixing her hairpin.

The quality of the work suggests Hokusai himself, coming very close to the painting No. 47. But the handwriting is not at all like the master's, neither is it like that of the man who later signs himself "Hokusai the Second." There is every reason to suppose that the teacher did not discard the name Hokusai for several years after this date ; so probably he had not yet granted it to his pupil Raishu. Perhaps it was the customary assumption of the name by others that led to its abandonment.

Slightly coarser than No. 47, this probably shows us what Hokusai's own style became in the next year. The long severe wedges are passing into a thicker, looser, more disjointed stroke, such as we find frankly acknowledged in No. 56. The face, too, is coarser, the nose shorter, and the ends of the hair wings at the sides blunter and rounder.

The colour is extraordinarily fine ; the reds of the obi and undergarment and the green and pearl of the skirt-edge throwing into brilliancy the thin blacks of the dress. The warm ivory of the crackled vase at the side and the deep pinks of the carefully painted cherry spray add to the glowing tone.

52. By HOKUYO. About Bunkwa 8th. (1811 A.D.)

Signed " Juju Hokuyo."

A fine painting on silk.

Subject :—A delicate tall dancing figure.

Though a pupil's work, this splendid figure is rich enough in line to be worthy of the master. But it is a line of a new sort, so wedgy, so passing from strokes like splintered obsidian knife-blade touches to hair lines, that, but for the face, hair and colour, we should almost confound it with a parallel phase of Hokusai's second line manner, as shown in No. 150. I shall designate this touch, which Hokusai tries at two periods of his life, the " sword blade wedge."

The colour also is fine, dryer and clearer than No. 51 ; the greens embroidered with storks of the upper haori showing a cool jade very different from the rich oily tones of Hokusai's later schemes, and the thick reds of the lining throwing out the satiny sheet of the black skirt as in Nos. 47 and 51.

The pose of the figure advancing in sacred dance is splendid.

53. By HOKUSAI. About Bunkwa 9th. (1812 A.D.)

Unsigned.

A rough colour study on paper.

Subject :—A girl kneeling in her bath-robe.

This study has been admired by both Japanese and foreign artists. It has all the degeneracy of Utamaro at his worst. A new careless touch in the negligée gown, whose loose folds half expose the kneeling figure, recalls something of the Sori manner in No. 6, and points forward to the freer Bunsei manner of No. 89. The motive is evidently realism. The many changes which from now on supervene must be partly ascribed to habits contracted in executing for print the series of rapid Mangwa sketches that begins with this date.

54. By HOKUMEI. About Bunkwa 9th. (1812 A.D.)

Signed "Kiukiushin Hokumei."

A full painting on silk.

Subject :—Two girls coming from the bath.

This is vulgar but powerful, the lines more like Hokusai's of the preceding year, but becoming loose in sweep,

like those of a Yeizan print. The excessive downward fall and the extreme length of the blunted hair loop over the ears vulgarly exaggerate a real impression.

Loaned by MR. K. HOMMA.

55. By HOKUSAI. About Bunkwa 9th. (1812 A.D.)

Signed "Katsushika Hokusai".

A painting on paper.

Subject:—Large Hotei and boy.

The strokes, unquiet and less wedge-shaped than in the similar subject of No. 41, seem to belate it to something like this date.

Loaned by MR. CHIBA.

56. By HOKUSAI. About Bunkwa 10th. (1813 A.D.)

Signed "Katsushika Hokusai".

A careful painting on silk.

Subject:—A young girl opening her fan.

As the years pass beyond 1810, a change takes place in all Ukiyo-ye representation of women, a change evidently imposed by fashion and not the personal taste of any single innovator. It makes the figure shorter and more dumpy, arranges the slovenly drapery in loose coarse folds that seem to fall away from the ill clad trunk, cocks the eyes, squares the face, and accentuates the nose. This extreme of dege-

nerate movement in popular costume and art Hokusai alone seems able to handle with real sympathy and characteristic beauty. And even he suffers from the changes of style which the effort induces.

In this year we mark that decided change in his handling of details that brings on what we may call the third phase of his Bunkwa manner. Here we have a deliberate subordination of formal outline in dress to the realistic rendering of loosely falling textures ; all is sacrificed to the gauzy nature of the gray stuff. What sharp line remains, as in the stiffer obi, he cuts up into nervous zigzag wedges, formed carelessly as if to realize the crumbling folds of cloth. The colour, too, is poorer, less clear and transparent, more aiming at mere gayety, as in the obi reds subdued like smothered coals. But in the head we have the same splendid execution as in No. 47, though the type be changed. The wings of the side hair are now broad, low falling, but blunted into an approach to roundness at the point. The balloon has disappeared into a flattish top member, behind which projects backward a long stiff coil, the analogue of the gunhammer knot with men. This arrangement appears less conspicuously in No. 47, and not at all in No. 40. Though the careful features are still very close to the type of 1810, the balance of the head is changed by the new massing of the hair, which thus virtually creates a new aesthetic type.

Loaned by MR. K. HOMMA.

57. By HOKUSAI. About Bunkwa 10th. (1813 A.D.)

Unsigned.

An outline ink study on paper.

Subject ;—A poet seated.

Between the wet, early Bunkwa continuous wedge and the utterly disintegrating line of 1818, comes this transition stage of the nervous touch with its dry, broken wedge. It serves marvellously well to render the stiff angles of old court costume. The face is essentially a Bunkwa face ; but everywhere we see the eager brush leaping from stroke to stroke by interpolating a little zigzag flash of excrescence. It is as if Hokusai were deliberately forcing his hand out of the habit of drawing a clear, firm line. These are like splinters struck from wood by the very lightning they suggest.

58. By HOKUSAI. About Bunkwa 10th. (1813 A. D.)

Unsigned.

An outline ink study on paper.

Subject ;—A poet seated.

This companion of No. 48 suggests on the under garment a pattern that differentiates its colour as a gray from the unbroken snow of the outer ceremonial robe. The crumbly blacks on the hat are brilliant.

59. By KORI. About Bunkwa 10th. (1813 A.D.)

Signed "Kori."

A painting on silk.

Subject ;—A girl reading a letter.

This is an unimportant pupil who adds a feminine note to Hokusai's passing style. The feeble technique is smooth as an Okio, but the type of hair arrangement is carefully exemplified.

60. By HOKUBA. About Bunkwa 11th. (1814 A.D.)

Signed "Teisai Hokuba."

A painting on silk.

Subject ;—A country girl and an oni.

The breaking up of the more formal styles of early Bunkwa into the dissolving views of a great extravaganza is here exemplified in the work of the early pupil, Hokuba, who from now onward differentiates his manner more and more from Hokusai's, and allies it to Kunisada's. This stage is transitional ; the loose drawing runs more to curves than to angles.



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61. By HOKUSAI. About Bunkwa 11th. (1814 A.D.)

Unsigned.

A rough ink study on paper.

Subject ;—Pine tree and moon.

This is Bunkwa to be sure, but a Bunkwa pine tree whose style, as well as substance, has been struck by lightning. The wedges are flying all over the picture, and the ivy vine dances with the disjointed boughs. It is a fine revel of impression, approaching the utter backbone-lessness of the grape-vine study in 1818. The first antecedent of this scratchy manner was found in the costume patterns of No. 17.

62. By HOKUSAI. About Bunkwa 11th. (1814 A.D.)

Unsigned.

A rough strong ink study on paper.

Subject ;—A pheasant.

The rough twisted species of ink stroke corresponds to a growing indifference to line. To such carefully drawn birds as in No. 45 and the duck in No. 43 it relates quite as the coming looseness of the girl in No. 89 relates to the compact workmanship of the two figures in No. 47.

That it has much pictorial merit is proved by its reminding us of a strong nature study by Tanyu.

63. BY HOKUSAI. About Bunkwa 12th. (1815 A.D.)

Signed "Katsushika Taito."

A fine painting on silk.

Subject ;—A young girl with hands clasped behind her.

The changes in drawing of women, foreshadowed in No. 56, have here reached that full culmination which we call the third phase of the Bunkwa type. They are parallel to changes that follow the work of all other Ukiyo-yeshi at this date. It is a passing to that coarsest of all forms which, as exemplified in Yeizan, Kunisada, and Hiroshige, I have elsewhere called the "big-eyed" type. Suddenly the eyes become opened wide to staring, and shaped like lozenges, the nose large and beaked, the lips full and coarse, the costumes large-lined and lax to a degree, and the patterns on dresses sprawling and gaudy. One might almost call it the "bakemono" (apparition) style. This piece, a shade more refined, is clearly Hokusai's analogue of this worst of the Ukiyo-ye mannerisms, from which even its leaders recoil a few years later. The head has become heavy like a log of wood, and acquired a conventional droop; the forehead broader, the jaw squarer, the mouth larger and drawn farther back giving the effect of a grimace, the repressed nose slightly hooked, and the eyes large, with a curious almond-shaped opening that looks as if they were squinting. The hair has become bunched in a shortened, rounded ball over the ears; the other members are



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formless and lumpy, and the tortoise-shell hair pins abnormally expanded. The coarse textures of the costume are here carried to such a pitch of realism that even a microscopic examination of the painted obi can hardly dispel the illusion of patterns woven in green, red, and white threads. The unquiet, nervous line, evidently growing upon Hokusai, has here a fine chance to display the crêpy outlines of the blue at the neck.

It is noticeable that here, for the first time, we find the new signature "Taito," unaccompanied by the old name, which, nevertheless, he has not entirely dropped. It is probable that this name "Taito" begins to occur sporadically in combination with Hokusai as early as 1812.

64. By HOKUMEI. About Bunkwa 12th. (1815 A.D.)

Signed "Kiukiushin Toshi."

A painting on paper.

Subject ;—A girl sweeping.

This is the same early pupil we have already met in No. 21 and No. 46. The "To" of "Toshi" is the character "To" of "Taito," from which it probably follows that this is the second name, of which Hokumei only follows his master in giving himself the luxury. The

nes are rough and wild, and there is a beginning of whirling cloudiness in the dress pattern that marks the transition from Bunsei.

65. By HOKUSAI. About Bunkwa 12th. (1815 A.D.)

Unsigned.

A large ink study on paper.

Subject :—A blossoming plum tree.

This wild plum branch should be compared, for its uneasy, formless strokes, with the carefully painted one on the screen under No. 43.

66. By HOKUICHI. About Bunkwa 12th. (1815 A.D.)

Signed "Hokuichi."

A painting on paper.

Subject ;—A girl arranging her hair-pin.

This looks like a cross between a Yeizan print and a Hokusai painting. The figure is characteristically short.

67. By TAISHIN. About Bunkwa 12th. (1815 A.D.)

Unsigned.

An elaborate and delicate painting on silk.

Subject ;—A court lady standing.

This most beautiful painting by a pupil who lived down to 1870 must be ascribed to his early years, when the "To" and "Tai" names became the mark of school fellowship. The same artist painted the large portrait head of Hokusai, No. 221. Both were contributed by Taishin's son, with authentic records.

This painting is a little hard to date, both for its personal peculiarities and for its representation of ancient court costume. Contemporary fashion failing us here, we have to fall back upon school technicalities. The lines seem too long and formal for this date, and yet we must remember that Fujiwara costume almost necessitates such quality. Moreover the lines are, unlike almost all of Hokusai's, reduced to the scale of hair-lines ; and we can see that, if these could be considerably magnified in thickness alone, the junctures would point to the same unquiet jerks that Hokusai pens at this date, as noticeably in No. 71. Indeed Hokusai painted delicate court figures on old Tosa lines at much earlier dates than this, and we ought to compare Taishin's with a long series of such works in which the specific form of the general change could be noted.

The colour here is gay and lovely, but thinner than Hokusai's.

Loaned by MR. MORI.

68. By HOKUSAI. About Bunkwa 12th. (1815 A.D.)

Unsigned.

A large ink outline study on paper.

Subject ;—A young girl reclining.

This large sketch further reveals the growing carelessness. The towel over the shoulder is one tangle of nervous wriggles. The form of the bunchy head-dress is well given in outline.

69. By HOKKEI.

Dated 12th month, Bunkwa 12th. (1815 A.D.)

Signed "Ayeoka Hokkei."

A very careful painting on silk.

Subject ;—A young girl with hands clasped behind her.

Of almost the same outline as the master's painting in No. 63, this acquires interest first because it shows how closely Hokkei, generally considered Hokusai's greatest pupil, can rise to the qualities of his teacher's middle

manner, second for its own original pattern and colouring which are intrinsically even more beautiful than the prototype, third and chiefly for the fact that it is dated with Hokkei's own hand-writing. It is clear that the Hokusai work must have been somewhat the earlier, but the difference may not have been as much as a year. There is no certainty that Hokkei would have worked from his master's *shita-ye* immediately. Yet the fact that the later work falls within the twelfth month leaves it open for us to suspect that the original belongs to an earlier month of the same year. The hair is essentially of the same arrangement in the two cases, but Hokkei's is more minutely drawn, and his eyes are more open and lozenge-shaped. The lines in the obi are not an exact copy, but here rather more jerky. Such differences point to a slightly later date. The coloring, in soft greens, is Hokkei's own creation.

70. BY HOKUSEN. About Bunkwa 13th. (1816 A.D.)

Signed "Hokusen Taigaku."

Five rough studies in blue on paper.

Subject ;—Landscapes.

These landscapes are interesting to compare with Hokusai's on the bowl of No. 43. They have the same Bunkwa manner, and the Chinese suggestion. But whereas the touches in the earlier work spring from the very

nature of foliage, rock and roof, and are not unrelated to the landscape of No. 30, these have a spotty daubiness of style apparently loved for its own sake. The trees are formless masses of coarse stippling, looking something like a dish of blueberries. The house forms approach the later well-known style. Altogether, we can identify a transition to Hokusai's middle manner, where everything is conceived as a rough mass of reduplicated spottings. Here the parts are not yet united so picturesquely, but the seed is sown.

The best of the five is the landscape with a willow tree and a bridge.

71. BY HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Signed "Hokusai Tailo."

A delicately finished painting on silk.

Subject;—Two court ladies at literary work.

This is a perfect sample of Hokusai's style in painting court ladies with ancient costume. At first one might think it an earlier work, through an intrinsic necessity for more formal line in the old Fujiwara dress. But if we examine the thin wedge strokes of the lines, we shall see that the hand has allowed itself to work with lightning zigzags of nervous touch. It seems to be the 1816 analogue in careful painting of the general break-up in form





at the beginning of Bunsei. The eyes are wide open, the faces have the bird-like look. The colour is finished, hard and gay, in the extreme. Strong thick vermilions strike against cold blue greens ; the blue violet of the one dress contrasts, not garishly, with the cool orange of the other. The sweeps of unconfined hair are glossy blue-black rivers. The finish is as careful as an ivory miniature. The essence of the new manner evidently lies not in roughness as such, but in feeling line to be a thing unessential, and useful to represent chiefly the breaking and folding of cloth textures. A complete series of Hokusai's styles in drawing court ladies has to be built up in imagination from comparing the few paintings known with the numerous book illustrations.

72. By HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Signed "Hokusai Taito."

A Painting on Paper.

Subject ;—A branch of a flowering plum tree.

There is so much solidity here that we might refer this piece to a slightly earlier year. But, though it has line, the line is so full of zigzags, and the masses of the ink are so heavy, that we are rather pointed forward to the feeling of values in tree trunks of later work. The touch of pink

in the plum buds contrasts beautifully with the blue wetness of the ink.

73. By HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—White iris flowers.

This is one of several beautiful flower studies which I found as a set in the Isai series. All have a quality of dryness in colour like that of No. 71. Yet their fine indication of leaf and petal forms falls rough and blotchy upon unsized paper. The iris here is done in a rapid solid placing of broad white strokes without a trace of ink outline.

74. By HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—An ivy vine.

Of the same set, this study gives bronzing leaves and twisted tendrils. There is no outline, but the ribs of the leaves are touched with line.

75. By HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—Red camellias.

The camellia is the finest of the set here shown. The leaves are scratchy yet broad splashes of sage green, into which was run wet a whirling careless brush charged with ink. The petals, by contrast, are the lightest and gayest breaths of rose scarlet diluted with the cream of the paper, into which they disappear without line.

76. By HOKUSAI. the Second.

About Bunkwa 13th. (1816 A.D.)

Signed "Hokusai."

A painting on silk.

Subject ;—Portrait of his master, Hokusai, seated.

This earliest of the several interesting portraits of Hokusai here shown to the public for the first time, presents a man of medium size, in a gentleman's dress, facing directly forward with piercing black eyes and with that half pathetic half quizzical expression that the world will have hereafter to associate with him. The hair is black, but the cheeks already have lines of age and are

somewhat sunken, leaving the small and delicate mouth, slightly distorted to one side, pursed and protruding as if whistling. There is wonderful good nature, insight, and sympathy in the gaze.

The signature shows the well known handwriting of the second Hokusai, a pupil to whom Hokusai relinquished the name when he finally adopted that of "Taito." It has no resemblance to the chirography of the master, and can be seen to be identical with the signature of No. 102.

Loaned by K. HOMMA.

77. BY HOKURI. About Bunkwa 13th. (1816 A.D.)

Signed "Hokuri."

A painting on paper.

Subject ;—A lady of fashion.

If anybody wants to know what I mean by the thoroughly demoralized girl of the period, such as we see in prints of Yeizan, let him look at this, and contrast its tumble-to-pieces fashions with the sobriety of No. 47. This seems like a Hokuba trying to masquerade for a Yeishi. The hair points wide at the sides, more like the hair of No. 54 ; yet this is probably only a personal idiosyncrasy of the artist who tends to draw the blunted form of the wings more in a manner that recalls the old. The two great flat-iron projections at the back show

a form that is occasionally used as a substitute for the balloon and its successors from 1800 onward, and even hinted of before. In this period it becomes more common.

78. By HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Signed "Hokusai Taito."

A rough painting on paper.

Subject;—Oni with an umbrella.

Here we have an analogue in free touch of the whisk-seller of No. 38, but how changed in the part that line plays in its conception! Here there is melting ink enough, but not solid white; and what feeling for line appears is all unquiet and full of angles.

79. By HOKUSAI. About Bunkwa 13th. (1816 A.D.)

Signed "Hokusai Taito."

A painting on paper.

Subject;—The head of a decapitated man.

There can be no doubt that in this painfully realistic study we have a genuine record of Hokusai's gruesome industry that actually worked from such mockeries of "life" at the execution grounds; and also that we have in its manner a clue to the causes that led him at this period to

disparage the aesthetic value of line. It was the days of his progressive studies for the *Mangwa*, more and more roughly executed, and gradually exploring the resources of printing to express as much as possible in soft masses. Here the line has entirely disappeared in the modelling, as in a European work. It seems consciously to imitate foreign methods in oil.

Lent by MR. UCHIDA.

80. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Signed "Katsushika Taito."

A small painting on silk.

Subject ;—An old woodman seated, with a branch of cherry.

In strong line feeling this comes so near earlier Bunkwa work that it is hard to place. Yet a careful examination reveals the disjointed wedge touch. The few touches of white have no modelling.

81. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Signed "Katsushika Taito."

A rough painting on paper.

Subject ;—A female figure in profile.

This is the roughest form of the Hokusai analogue of the debased female type of the day, already exhibited in

No. 77. Everywhere line here blends with ink blotches. Slight touches of wet, blurry colour run through the ink. This points toward the complete work of No. 89.

82. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Unsigned.

A rough ink study on paper.

Subject ;—A seller of tea whisks, walking rapidly.

We ought to compare directly this piece with the same subject in No. 38. Here all is dash and blur, with a few sharp zigzag touches, like lightning striking through a cloud. It has great power, and points to the utterly abandoned style of the figure sketches in the coming album, No. 107.

83. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Unsigned.

A careful ink outline study on paper.

Subject ;—The old man of Takasago.

As line studies in the style that mostly despises line this and the following are the greatest in the exhibition. The line, though nervous and splintery, just finely sets out the figures in the old stiff garments of Shinto temple

servants. This should be compared for similarity to the line of No. 71. As an intensifying of an already hinted quality this line should be compared to Nos. 57 and 58. It is as if Hokusai stopped at his wildest period and said to himself;—"Now what can I do here with the 'sword-blade wedge' stroke?" The best he could do was this. It is like flying knives in the hand of a juggler.

These are the same figures as in the pair of painted kakemono of No. 187 belonging to a very late date; but there can be no doubt that these are the original studies. I shall refer to them hereafter.

84. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Unsigned.

A careful ink outline study on paper.

Subject ;—The old woman of Takasago.

A companion piece to the last, with similar qualities.

85. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Unsigned.

A colour study on paper.

Subject ;—Shell and flowers.

This has qualities like the previous set of flower studies in colour. The gay orange of the shell well contrasts with the green-blue of the flower.

86. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Unsigned.

A colour study on paper.

Subject ;—Fan and flowers.

Here we see again the gay light tone of colour indulged in by Hokusai for his middle period sketches. Strange that, between the deep, rich and broad colouring of No. 43 and of No. 149 twenty years after, there should have intervened a period when Hokusai's colour, as well as line, seems rather a beautiful jest than a serious study. Its charm is just that of the printed sketch books, Mangwa, whose series centres near to this date.

87. By HOKUSAI. About Bunkwa 14th. (1817 A.D.)

Unsigned.

A colour study on paper.

Subject ;—Fish and pinks.

The same gay colour! The pinks are an opaque current red, the fish worked out in blue and white, not unlike the colour prints of Hiroshige in his series of fish.

88. By HOKUWI. About Bunkwa 14th. (1817 A.D.)

Signed "Hokuwi."

A small painting on paper.

Subject ;—Bird and maple leaves.

Like Hokusai. The ink of the bird has been dabbed in with spotty touches and no thought of outline.

89. By HOKUSAI. About Bunsei 1st. (1818 A.D.)

Signed "Taito."

A strong free painting on silk.

Subject ;—A graceful young girl beneath a cherry tree.

But the tendency, the goal toward which all the changes have been working since 1814 is here shown in a great creative work of imagination, where the new touch, almost devoid of line, and the new colour, gay, spotty and sunny, reach for a moment the expression of perfect beauty. This piece stands unique. Sketches like No. 91 ordinarily occupy these years. Hokusai was too full of book work to stop to paint serious pictures. Even the odd arrangement of the hair in two rolls behind lends a strange balance and dignity to this figure of such short proportions. The face, too, has not the disagreeable bird-like expression ; but is sweet and natural. It is a real Japanese girl, charming and graceful, such as Hokusai alone could see at





that day, an artistic idyl under the loose forms of contemporary fashion. The broken grays of the dress become a positive violet. The inner dress is pale blue, the middle a snuff brown, the outer thin black with a touch of rose lining. The obi has a thick wine red, as of Madeira, shaded from dull scarlet to silver. The tree shows a pure wash, not unlike the Sori work on the fan No. 7.

This fine and rare painting seems to be without affectation and natural, the farthest removed from the Hokusai conventions of either earlier or later times.

Loaned by E. F. FENOLLOSA.

90. By HOKUSAI. About Bunsei 1st. (1818 A.D.)

Unsigned.

A rough ink study on paper.

Subject ;—A bunch of grapes.

A rough lineless splendour, such as characterizes the previous number, is found here in a different subject. The veining of the leaves shows a masterly blending of sharp dark strokes into soft wet grounds. It points ahead to the final manner of drawing veined leaves shown in No. 197. The bunched grapes are rendered only by their perfect values, and the vine has the nervous crumbly line we are already familiar with as far back as No. 65. An earlier analogue of the leaf veining must be looked for in No. 76. In this way we can feel the continuity of

Hokusai's work through many years, in spite of its conspicuous differences.

91. By HOKUSAI. About Bunsei 1st. (1818 A.D.)

Unsigned.

A rough colour study on paper.

Subject:—The back view of a woman.

This shows all the qualities of full painting in No. 89, reduced to the rougher terms of a sketch. The red is now a single wash of crumbly pink. The sweep of the figure is fine, the smoke grays delicious. It is much like the early work of Hokusai's daughter, but less effeminate and curving in touch.

92. By HOKUSAI. About Bunsei 1st. (1818 A.D.)

Unsigned.

A rough study on paper.

Subject:—A pink plum tree.

Though analogous to the grape vine of No. 90, the blotchy barks of this relate to the smoother flow of ink in the cherry stem of No. 89. The inks are like velvet, the pink and white buds like small gems sewn in.

93. By HOKUGA. About Bunsei lst. (1818 A.D.)

Signed "Hokuga."

A painting on paper.

Subject;—The shadow.

The silhouetted shadow of a meretricious lady on the paper sliding doors is here well given. The little girl from the balcony looks down at the cherry flowers in the park at Yoshiwara, now removed.

94. By TOYEN. About Bunsei lst. (1818 A.D.)

Signed "Toyen."

A large rough painting on paper.

Subject;—A standing Ôiran.

The roughness is more like a Yeizan or a Yeishi, the rounded hair and the two leaf-like members behind being of a most conspicuous type.

95. By HOKUTEI. About Bunsei lst. (1818 A.D.)

Signed "Hokutei Joren."

A painting on silk.

Subject;—Seiobo.

The wild formlessness of Hokusai's example here bears fruit in chaos. Though there be line, it is like the

lines of things in an earthquake; though there be colour, it is like the chance turn-up of a kaleidoscope. This is the "big eyed" style carried to an extreme.

96. By HOKUSAI. About Bunsei 2nd. (1819 A.D.)

Unsigned.

A fine colour study on paper.

Subject:—Red chrysanthemums and white iris.

This is a more important flower study than any recent specimen, rough and dashing, yet well worked into full colour, and for the most part leaving out the ink line in both veining and contour. In contrast, however, with the little rose ball-chrysanthemums at the bottom, which are touched in with pure colour in mass, we have the broader claret chrysanthemums above drawn rapidly with every petal in modulated ink outline. This comparison affords a most instructive study. In the leaves of the latter there is a little veining, but the pure unlined style is shown splendidly in the white iris that grows near the bottom, and in the purple flowering plant with squarely massed warm green leaves thrown as a study across the top of the paper. The colour of the whole sheet becomes delicious.



97. BY HOKUSAI. About Bunsei 2nd. (1819 A.D.)

Unsigned.

Seven strong studies in ink and blue on paper.

Subject ;—Landscapes.

It is possible that all these landscapes are not quite contemporary, but it is probable that they do not differ in extremes of date by more than two or three years. The lowest on the left is much like the studies by Hokusai in No. 70, but better drawn. On the right of this we have a blending touch that refers back to No. 30 on the one hand, and forward to Nos. 152 and 158 on the other. The third from the bottom on the left is just in transition stage between the two just mentioned. But the remaining four are quite what we should expect for wild landscape studies of this very date. It is safer to consider that all these seven contain hints of many styles, some of which naturally mature before and some later, but spanning a variety of moods at one and the same moment, than to make too much of minor differences by trying to force one mood only into a single year. Such a narrow method would break down before the variety of style that exists in any one book of the *Mangwa*.

98. By HOKUSAI. About Bunsei 2nd. (1819 A.D.)

Unsigned.

Four colour studies on paper.

Subject ;—Upright landscapes.

These are evidently contemporary, being painted as a set on a single sheet, probably as a first thought for the landscapes of the four seasons, four studies apparently for larger kakemono. The two on the left suggest relation to the contemporary pictorial work of Hiroshige ; the two on the right are in the transition landscape style which sets spots of foliage in masses and makes lines of mountains crumble, much like the third one mentioned under No. 97.

99. By HOKUSAI. About Bunsei 2nd. (1819 A.D.)

Unsigned.

Strong outline ink studies on paper.

Subject ;—Many old men walking.

Here is another of those marvellous studies by Hokusai that reveal the magnificent realism of his middle period. Not so scratchy and wild as the album series to come, these render everything in pure nervous line which in its meanderings has almost lost all reminiscence of the wedge strokes seen in studies of 1816 and 1817. Everything is



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sacrificed to character, and that mostly humorous. It is a study of the comic and the pathetic in Japanese old age. We may think of its pungency as of a Hogarth, but we hardly know where to look in European art for any genre feeling more truly worked out in terms of line only. In spite of the utter lack of dignity in line, the thing is almost Greek. In the studies of men like Durer and Rembrandt we sometimes find it. Leonardo even is too consciously grotesque for Hokusai's naiveté. How unconscious of himself he is, as if all artists, Japanese or other, had naturally been doing this very thing since the beginning of time!

100. By HOKUSAI. About Bunsei 3rd. (1820 A.D.)

Signed "Zen Hokusai Taito."

A strong painting on a fan.

Subject ;—A cock and chick.

Does this or does it not go one step in wildness beyond Nos. 89, 90, and 91? The inking of the tail is superb, and the blending of orange with pale gray on the body of the cock is as complete as if Landseer or Sosen had painted in the feathers, and perhaps more pictorial. We ought to call this the height of Hokusai's art in his middle period. In the signature, "Zen" means "formerly." Here for the first time we have it distinctly stated that Taito has given up the name "Hokusai."

101. By HOKUSAI. About Bunsei 3rd. (1820 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—A woman kneeling.

In such a study, which runs away with itself into real grotesqueness, one wants to think that Hokusai may have been gloriously drunk when he did it. It is like the lady in No. 91 after being rolled down hill in a barrel, and the remains drawn out. The uncanny gesture with the downward pointing little finger is like a witch. She has still work to do in this world, though disjointed.

102. By HOKUSAI About Bunsei 3rd. (1820 A.D.)
(the second).

Signed "Katsushika Hokusai."

A painting on silk.

Subject ;—Gama Sennin.

The pupil to whom Hokusai resigns his name takes also the family cognomen. This is an entirely different handwriting, such as we have observed once before. This man usually signs himself "Nisei" or "The Second Hokusai." The method of work here, as in some Hokkeis, parallels a new vein of Taito which is worked out in this series only in one piece, the frog on the lotos, No. 106.

It has a continuity of sinuous line, with as little of the wedge as No. 99. We may suppose Hokusai to have practised it at times since 1818.

103. By HOKUSAI. About Bunsei 3rd. (1820 A.D.)

Unsigned.

A rough painting on paper.

Subject ;—A landscape.

Here is the transition landscape again, if a bit more advanced, and now in palest colour hinting of orange and green, and of strokes falling in irregular drops from the brush as it flies by. But there is a hint of massing, and a fine translucent atmosphere.

104. By HOKUSAI. About Bunsei 3rd. (1820 A.D.)

Unsigned.

A rough painting on paper.

Subject ;—An old man seated.

This was originally on the same sheet with the preceding sketch. There is the same hint of orange and green. The ink on the dark parts flows in formless masses ; but in the crumbling lines of the lighter we see a new softness of thickened wedge-shaped stroke that contains

the first hint of a new line quality, which, after five or six years more, is to dominate his figure-drawing to the end. To be sure, one can look back and compare this readily with the early Hotei, No. 34, and forward to recognize a strong family likeness with the similar old man in No. 188. Yet analysis shows that, though this is indeed a middle term, it is just that term which marks the earliest dawn of Hokusai's whole later career out of his middle.

105. By HOKUSAI. About Bunsei 3rd. (1820 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—A wide coast landscape.

In the crispness of a crumbling square brush there is an attempt to get back to a strong feeling of line, at least implied. The hill forms are not broken-backed. But what interests us most is the spotting of a dull Venetian red in the foreground and in thin wash upon the hills, while a clear tint of pale emerald green is thrown into other parts. Both red and green glow against strong ink tones. This scheme of colour corresponds to that book illustration of Hokusai which works things out in tones of red and black, or of red, blue-green, and black. This is the most powerful of the large coloured landscape studies.



106. BY HOKUSAI. About Bunsei 4th. (1821 A.D.)

Signed "Katsushika Tameichi."

An elaborate painting on a paper fan.

Subject ;—A frog on a lotos leaf.

This fan is taken from the same album collection that first appeared in No. 7. It is the one specimen in this exhibition of the peculiar Hokkei-ish kind of touch mentioned under No. 102. It bears for the first time that interesting signature that will become so familiar to us down to 1838. It seems that our artist had hardly shaken off the old name, Hokusai, and adopted that of Taito, when he became dissatisfied with the latter also, and dropped it, taking as final substitute Tameichi. But however he might change his appellation, the name by which the people continued to think of him would remain Hokusai. Taito and Hokusai might remain in mixed association, for they had often been signed together ; and we may imagine the old man to have reasoned that he could better abolish the two together. At any rate he now emphasized the abolition of Hokusai by stating it in the word "aratame", and by declaring himself to be a new man. Sometimes for the next eighteen years he used the form "Zen Hokusai", sometimes the form "Hokusai aratame"; and it would be interesting to know how far this persistent retaining of the name in its very abolition was due to the old man's pride

in his ancient fame, and how far to a habit encouraged by his publishers. The set form of this Hokusai Tameichi signature so familiar to us later, has not yet been introduced, as in all early examples it is written in a very broken and running hand.

It is saying much that the painting of this picture is as interesting as the signature. It is utterly unlike the Bunkwa style. Soft running lines are used rather to represent, than as an accentuated element of beauty. On the leaf, line and mass run into each other. Thin nervous transparent washes, half blending and half overlapping in all directions, give it texture. Such colour as there is experiments with the same diaphanous tints of pearly red and green that have characterized the last three numbers. The heavily sized paper contributes to the tones a gleam suggesting wetness.

107. By HOKUSAI. About Bunsei 4th. (1821 A.D.)

Signed "Zen Hokusai Tameichi."

Two small albums of about 100 rough ink sketches with slight colour.

Subject ; Groups of figures walking or working.

The "Tameichi" is in primitive rough signature like that on No. 106, and like the less rough one on the small screens No. 111.



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One of these albums is of groups in daylight, the other of night groups. The day scenes are in three tones beside the black of the ink and the white of the paper,— Venetian red, and two blue grays, a light and a dark, of which the light is occasionally washed over the red,—and occasionally the black is broken to make a third gray, and the white costumes crossed with lines to compose a fourth palest one. The night scenes make their darkest tone the dark gray of the ground, against which come two pale grays and the red. The accents here are all in white, and the combination looks something like a certain style of Greek vase-painting. It need only be added that the paper itself is naturally of a low toned ivory, which throws the blue grays into delicious contrast.

The designs cover almost the whole range of popular occupation, comprising groups of all sexes and ages, indoor and out, comic street meetings, dances at fairs, rollicking processions, and coolies at work. The roughness and apparent carelessness of this drawing reach an extreme point ; for though the limbs and other fleshy portions of many of the figures are in the nude, almost no suggestion of anatomical form is allowed to enter into them. And yet these apparently meaningless scratches pulse with life, render action with vigor and naturalness, and reach the high water mark of Hokusai's draftsmanship in sketches. In some figures the faces have no feature but one blotty eye. Draw-

ings as rough as these are found in Hokusai's illustrated books between 1802 and 1823.

Loand by K. HOMMA.

108. By HOKUSAI. About Bunsei 4th. (1821 A.D.)

Signed "Hokusai Ojigi."

A strong ink painting on paper.

Subject ;—A comic portrait of himself kneeling.

This is a rough vigorous drawing of two kneeling figures not more than six inches high. The one to the right and slightly turned away from the spectator, is the old gentleman, who represents himself as about to bow ceremoniously to a guest or a superior. The form of the head, with its high peculiar dome at the back, is unmistakable, as is also the characteristic humour of the intention. The signature itself, clearly in the master's handwriting, and which reads "Hokusai makes obeisance," points the joke against himself, as if it were an attitude in which few would expect to find him. The tone of the ink is beautifully clear.

109. BY HOKUSAI. About Bunsei 4th. (1821 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—A landscape.

The transition of the small landscape style still clearly advances. Here the soft red is confined to the rock, the green to trees and foliage, and a spotty blue denotes the water. From above fall the lines, in thin ink, of a thick shower.

110. BY HOKUSAI. About Bunsei 4th. (1821 A.D.)

Unsigned.

A delicate colour study on paper.

Subject ;—A poet watching a nightingale.

It would hardly be believed that this figure piece was originally on the same page with the preceding. The new blurry handling, such as we shall see in a moment on Yeijo's ladies, is carried out in intense blue, claret and scarlet. There is some return to line feeling and breadth of mass, but the outline of the face is of the flattened nut-shaped type found in comic books of this date.

111. By HOKUSAI. About Bunsei 4th. (1821 A.D.)

Signed "Zen Hokusai Tameichi."

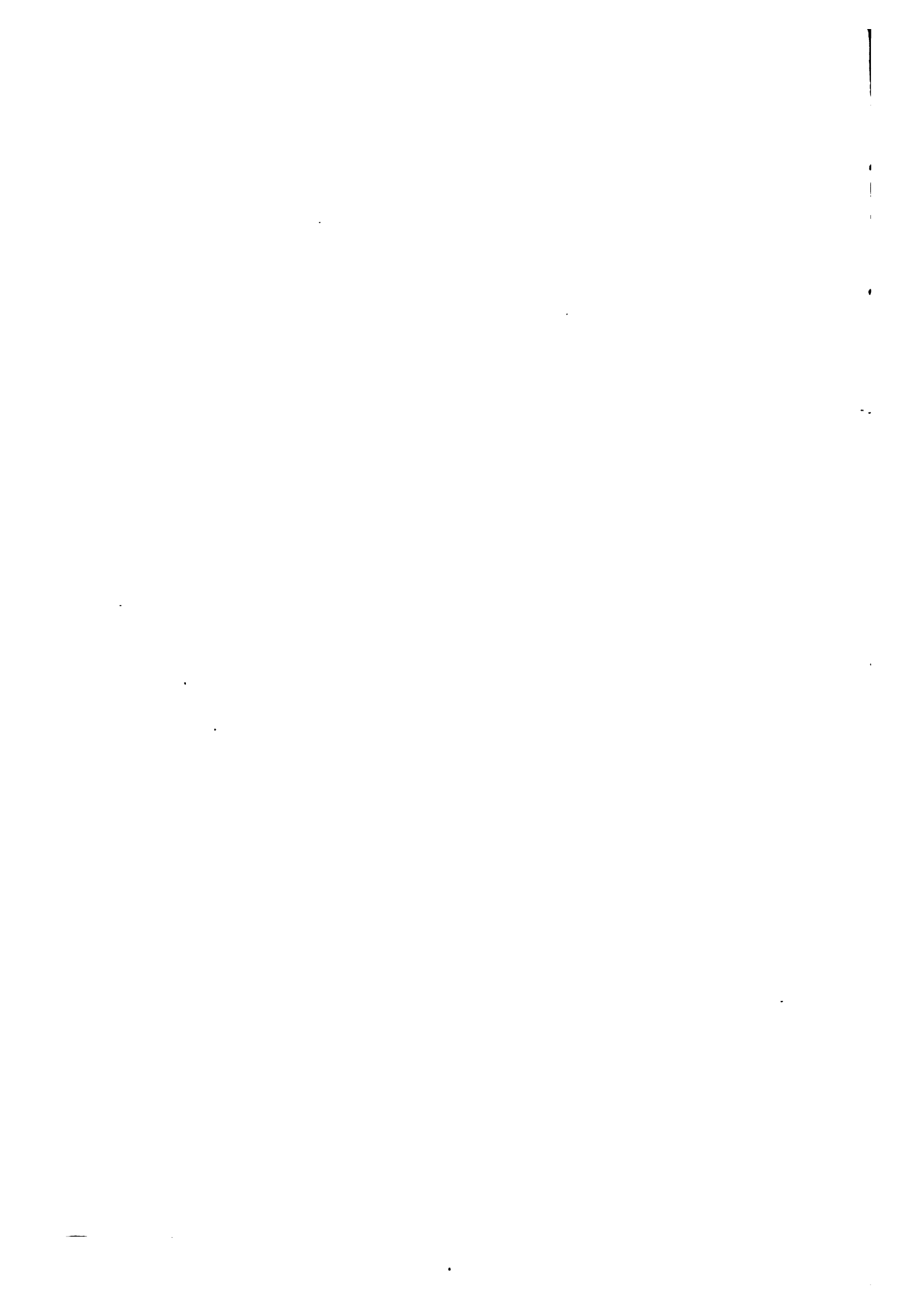
Continuous pale colour paintings on a pair of six panel screens.

Subject ;—Picnic parties.

We come now to that hitherto almost unknown thing, a complete painting in the midst of the wildest Bunsei period. The work of these years is almost entirely absorbed in Mangwa designs or rough comic drawings. The only other full painting we have seen of this date is the beautiful girl of No. 89. Here we have, turned into more serious work, just the type, half comic, of the figures in the later of the sketch books. The signature has much of the running touch that we have noticed in this wording twice before, but it is stiffening itself out a little towards the square hand that marks the years about 1830.

In the larger design, eight figures, some ten inches in height, are seated on a red woolen mat spread under cherry trees, in the last stages of a jolly picnic. Two other figures, of men, on a further mat are dancing and pointing derisively. All are looking off toward something at a distance. Of the young girls, one has a samisen, in the playing of which she pauses. The other girls lean over and point. One man is blowing the fire under a kettle through a tube ; another holds out a wide red cup for more saké. The interest, however, lies equally in the execution. Here the touch has become broad, thick, and continuous ; getting





back a little toward line feeling, indeed almost returning to a type of line like that in pictures of Bunkwa 7th or 8th. This line is a hardening into form of that already noticed as a germ in No. 104. Here it is clearer in sweep, thickens and darkens finely. The female type is especially interesting, in that Hokusai's "girl of the period" seldom returns to us in his paintings after this date. It is the same Bunsei hair-arrangement, heavy and rounded over the ears, and the costume is still loosely conceived. But there is nothing here of the crepy effect that characterized the work of later Bunkwa. The wide-eyed extravagance, too, has passed. The type of back hair is approximating the Tempo arrangement.

In the second screen the figures, much smaller, not more than five inches' in height, represent the picnic as over, with the crowd going home. Two men are dancing, drunk, one brandishing a saké keg. A child rides on the shoulders of a parent. The humour of the piece must be compared with the still rougher drawing of No. 107.

The colour of both screens interests for soft greyness. Hokusai has toned down even the staring vermilion mat. No dresses escape from a narrow range of greys and blues. The landscape surroundings carry out the experiment in low toned harmony. Admitting no hard touch at any part, its greys incline toward blue on one side, and very pale orange on the other. Even the stems of the big

cherries melt away in the air. A feathery, tufted quality in the green foliage—here blue—mark an experiment, as does the soft shaded effect of the stippled touches. Only the masses of the white cherry blossoms clot too hard. The hills lie off in heavy continuous curves, evidently trying, in spite of the soft day, to get back to the firmer forms of early Bunkwa, though their outline is barely visible.

112. By HOKUSAI. About Bunsei 4th. (1821 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—Pup and leaves.

This slight study is noticeable for the same soft grey tones that dominate the two screens just described.

113. By HOKUSAI. About Bunsei 5th. (1822 A.D.)

Unsigned.

An outline study in ink.

Subject ;—A group of comic figures.

Here we mark the tendency to greater continuity of a curved line from which almost every attempt to thicken and thin has been eliminated. It is extravagant to the last degree. They are either mad people or demons. One has an enormous wen on his cheek. Some are devils, one

is biting into his own arm. The composition of the seven figures is finely close, filling the whole space with their forms in contact. This kind of unthickened curve is that in which Hokusai likes to execute many of his late studies.

114. BY YEIJO. (Hokusai's daughter)
About Bunsei 5th. (1822 A.D.)

Unsigned.

Strong painting on paper.

Subject :—A woman walking.

Even in this strong rough style we note a round softness of the newly reborn line, which is a shade less powerful than the father's. Though extremely clever, the lines curve too artificially. To realize the difference compare with numbers 80 and 91. The colourist has frankly adopted Hokusai's new experiments, throwing warm washes of rose, chrome green and indigo blue against rough coal blacks. It closely resembles a considerable series of Yeijo's studies in the Boston Art Museum.

115. By YEIJO. About Bunsei 5th. (1822 A.D.)

Unsigned.

Strong painting on paper.

Subject ;—A woman seated and a child with a tray.

Belonging to the same series, this has qualities similar to the preceding. But the child, holding up the cup on a tray, adds new interest. Its little shaved head is painted thinly with the same indigo blue. A contrast of warm orange comes out on the hibachi. Such greens have never appeared in Japanese art before, and may have been suggested by foreign example. It is worth noting that while European critics praised these last two pictures as among the finest in the exhibition, Japanese conservatives particularly condemned them.

116. By HOKUSAI. About Bunsei 5th. (1822 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—Vegetables.

This fine study belongs to the type of recent experiments. The running of green and wet black in broad squarish touches through the leaves recalls strongly the colouring and touch of the lotos leaf, No. 106. Thrown over the roots, a gay orange finely plays with the vegetable

greens. The whole piece resembles a study in the large album, No. 129.

117. By HOKUSAI. About Bunsei 5th. (1822 A.D.)

Unsigned.

A rough colour study on paper.

Subject ;—Huts and hill in mist.

Here doubtless we have in the rough, done with brush an inch broad, the hasty analogue of the minute landscape found in No. 126. The tall ink hills are touched with dotted foliage in transparent blue-greens. The roofs of the huts below are washed in with a Sienna orange hardly less brilliant than that of the preceding vegetables.

118. By HOKUSAI. About Bunsei 5th. (1822 A.D.)

Unsigned.

A powerful ink study on large paper.

Subject ;—Group of six ancient poets in court dress.

This is a splendid large comic sketch. Though at the height of abandon, it shows a tendency to a continuous line feeling, when there are lines at all. When there are masses, these are washed in of ink in a superb rudeness. The whole picture seems to reel and flow. But the types of the well known poets are

conceived with an absolute truth of humour which we know not how to compare with any thing but Chaucer's Prologue. Surely Tosa never felt such sympathy, and even Toba Sojo was more of an extravagant travesty. Yet to say that this holds beside Toba is high praise. But after all, it is the "colour" of the ink and paper, and the "spotting", that stand forth with rare beauty, a splendour hardly inferior to Sesshu's.

119. By HOKUSAI. About Bunsei 5th. (1822 A.D.)

Unsigned.

A mass of outline ink studies on paper.

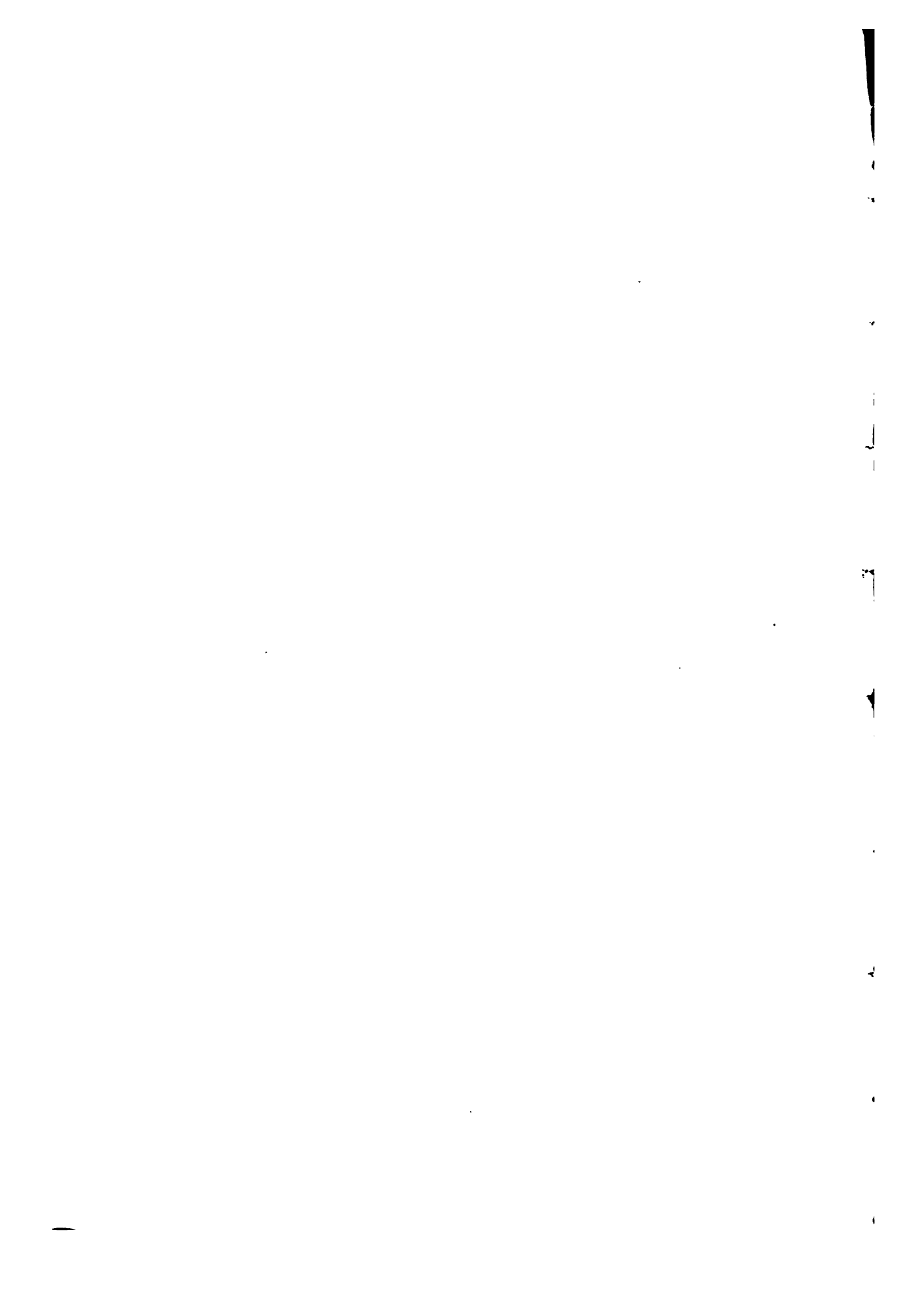
Subject ;—Many heads, including Hokusai's own.

The whole sheet is spotted with heads of different sizes, drawn one over the other, all in that rough first outline that disdains "penning." In the centre, more isolated than the others, appears one more delicately drawn, that has all the quality of a portrait. On first seeing it, I suspected from the peculiar cranium and the eyes and mouth that this might be a study of the master, even before I noticed beside it in very small characters the written remark that this was "Katsushika's" visage. This miniature, not more than two inches across, is interesting because it is less hard and literal than the other portraits we possess, as if the old man had set down



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in fun his own remembered impression of himself. It has more benignity and nobility than the others, curiously suggesting the physiognomy of Washington in Stuart's portrait. The handwriting, which seems to be his, modestly uses the general family name, which a pupil, making a note, would probably not have done.

120. By HOKUSAI. About Bunsei 5th. (1822 A.D.)

Unsigned.

Outline ink studies on paper.

Subject ;—Heads, and figures in violent motion.

This forms one sheet of a series with the preceding. The crumbling dry touch in the moving figures, upon lines uniformly thick, characterizes Hokusai's rougher work from now on, and becomes an almost universal habit in his last decade.

121. By HOKUSAI. About Bunsei 6th. (1823 A.D.)

Unsigned.

Fine colour study on paper.

Subject ;—Morning-glories and sparrow.

Though this be largely in wash, it shows the crumbly texture that Hokusai more and more loves. The colours belong to the transition period.

122. By HOKUTO. About Bunsei 6th. (1823 A.D.)

Signed "Hokuto."

A rough ink painting on paper.

Subject ;—A seller of tea whisks.

This has the master's mannerisms, and his angular roughness of a few years earlier, but little of his subtlety.

123. By HOKUSAI. About Bunsei 6th. (1823 A.D.)

Unsigned.

An outline study on paper.

Subject ;—Dancing figure with mask.

The style of 1818 and 1819 is clear, being the extreme of the loose composition and drawing that had progressed during the latter years of Bunkwa. The style of 1826-1828 is also clear, though itself a transition ; being a return to careful and beautiful pictorial rendering. Between these two comes the period of transition in Hokusai's career which is hardest to trace, because almost no pictorial works remain, and because it was evidently a time of a hundred simultaneous experiments and tendencies, the lines of which cross and run into one another. It is, therefore, one of the most important periods, for out of its chaos gradually emerges the ripe Hokusai whose works we know best. In the present rough sketch we have one of these tendencies

strongly presented for the first time. It is a contrast of very thick line on certain parts of the garments with quite thin wire-like line on others. The rough texture of the line is much like that in preceding pieces, the ink having a tendency to grayness and to soak or blot into the paper. If we compare this with the two studies of heads, Nos. 119-120, where there is but slight effort to thicken, we shall see in what the change consists. It shows the master becoming tired of such monotonous line as characterized Nos. 99, 107, and 113, which we can regard as types now outgrown. Already a desire to use thicker lines in places has been shown in the one careful painting, No. 111. But there the thicker lines blended into the thinner, whereas here the transition is sudden and massed with decorative effect.

124. BY HOKUSAI. About Bunsei 6th. (1823 A.D.)

Unsigned.

A rough colour study on paper.

Subject :--A seller of whisks, seated.

Here the contrast between thick and thin lines is combined with an excessive thickness and blackness, such as Hokusai often uses in very late days, notably in No. 210 ; and with the use of thin colour washes of a double system, such as we have already noticed. Here the tints are flesh

pinks on the one side, and soft blues and greens on the other. It is interesting to compare the treatment of this same subject in No. 38 and in No. 82.

125. By HOKUSAI. About Bunsei 7th. (1824 A.D.)

Unsigned.

An ink study on paper.

Subject ;—A minutely full landscape.

A parallel transition in landscapes can now be traced, from a spotty type to a line type. The former were exemplified in Nos. 98, and 103, where all the foliage was arranged in rough spots and the mountains in broken touches, the strokes falling in "irregular drops from the brush." Here also we see a crumbling touch and much fine spotting, but it is now drawn out into complex line structure instead of being swallowed up into a broad effect of mass. This is a style often found in books of this date, being well adapted to wood-cutting. The little huts begin to take on that final form which we mark as typical in No. 167. But the forms of the pines go beyond anything suggested in previous drawings, breaking out into that tufted quality of foliage which becomes the basis of pine-painting in the great coloured landscapes, as in Nos. 167 and 179 and in the coloured prints of the "Views of Fuji". There is also a tendency to spot certain parts very rough

and black in contrast to very delicate passages, an exact analogue to the figure style described under No. 123.

126. By HOKUSAI. About Bunsei 7th. (1824 A.D.)

Unsigned.

A full colour impasto study on paper.

Subject ;—An elaborate landscape.

Hokusai was experimenting not only with line, but, as we have seen, with colour. He had already played with the first hints of rose and green ; he had already reduced landscape to line. Suppose he were asked to make a complete landscape picture, how would he elaborate the two elements and bind them together ? Were it on silk, he might weave together an exquisite tissue of transparent tints. But this is to be an essay on thin bibulous paper, and such a tentative upbuilding that wave after wave of deepening impression can be superposed ; and so the colour shall be thrown on thick and dry, with the solid opaqueness of old Tosa work.

Here then we have what shall grow into the late type of perfected colour, in the making. The blue scumbled in for the darks is powdered lazuli, and it but carries to true depth the soft greens of malachite that have already been sprinkled over warm Sienna grounds. The stems of the pines are burnt sienna edged with blue, and the foliage small disks of emerald darkening into blue. The blossoming

cherry is clear pink ; but, clearer still, and striking the high note of the picture, are the roofs of the curved thatched houses in three groups, which show up in two tones of bright salmon orange. Such a gay note in the roofs he does not retain in his later schemes. Here it demands that the water shall be sky-blue.

If the curving hills and the setting of distant spotty trees on their tops be compared with similar features in Nos. 103 and 125, we shall perceive identity of motive in form, in spite of the new suggestions of the colour. This is as near to the principle of painting in oil as Hokusai ever gets.

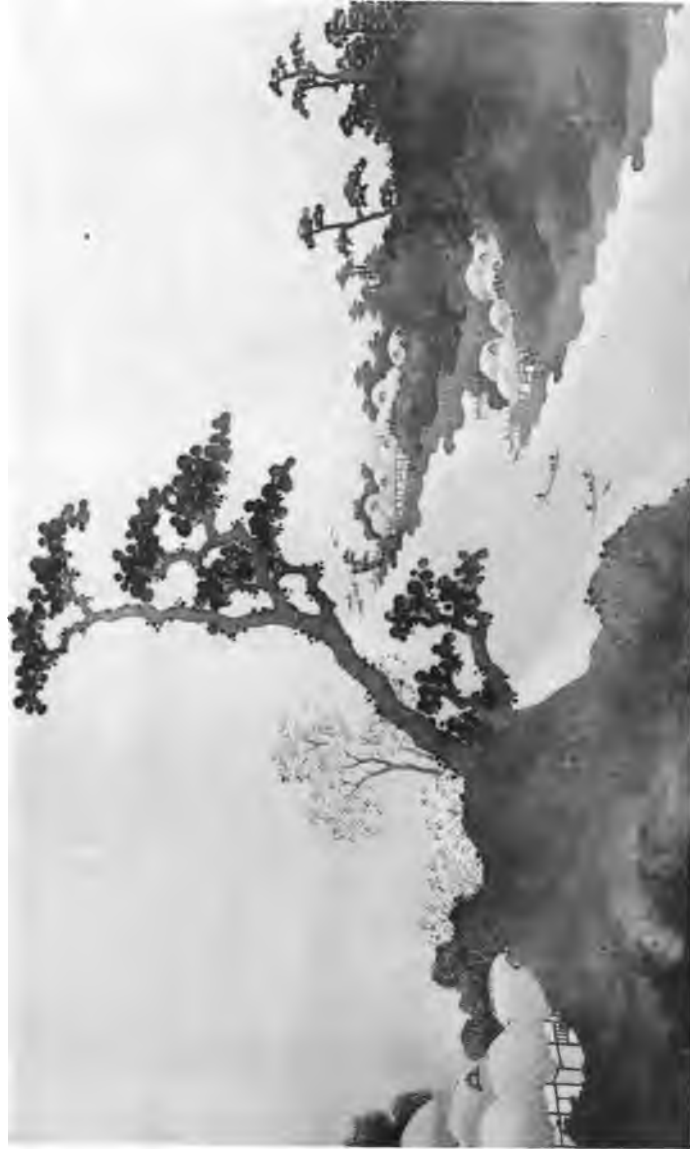
127. BY HOKUSAI. About Bunsei 8th. (1825 A.D.)

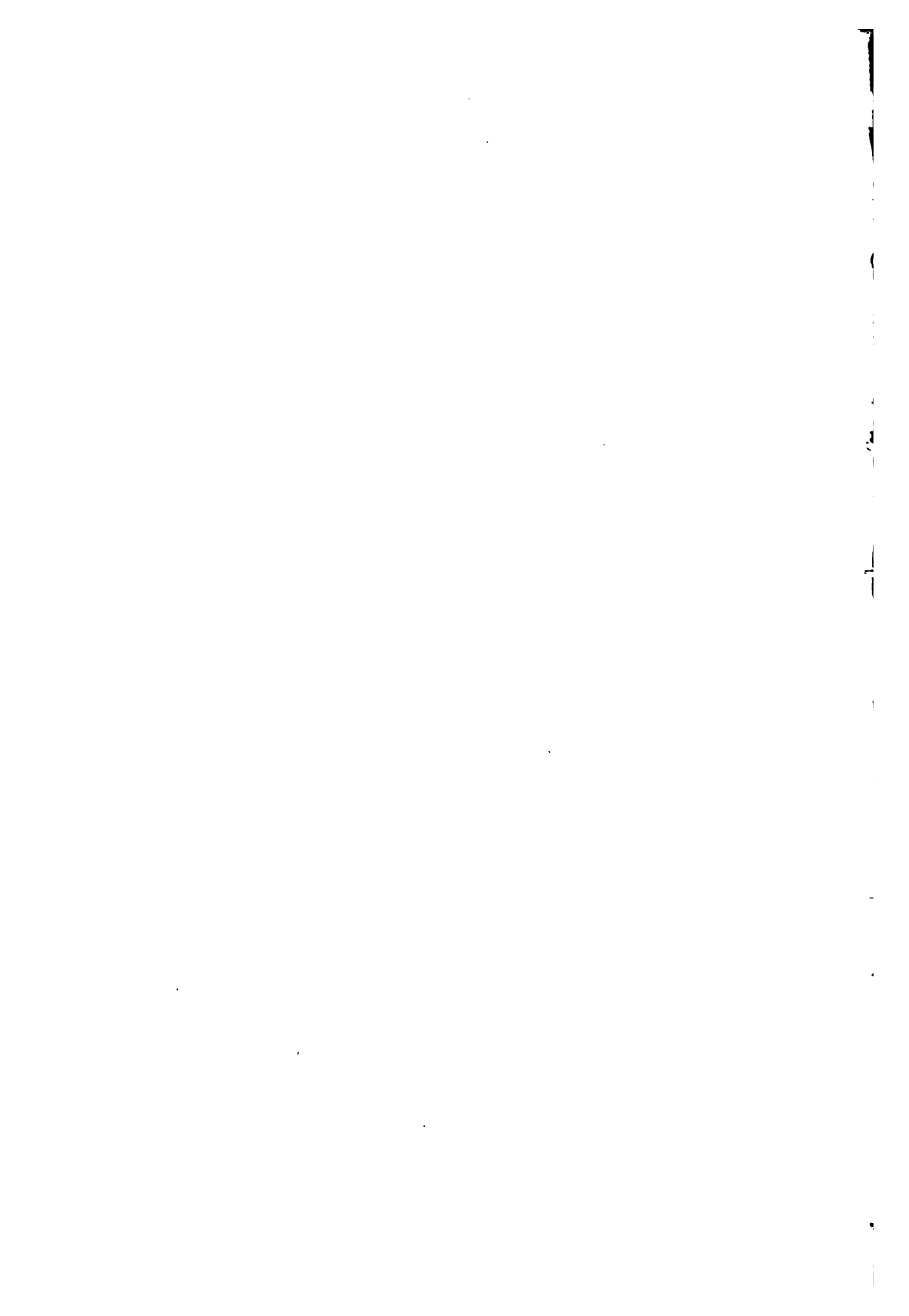
Signed "Hokusai aratame Tameichi."

A painting on paper.

Subject ;--Comic Hotei and boy.

In this signature we have the alternative form of that already found in No. 107. There it may be translated "Formerly Hokusai, Tameichi "; here "Hokusai altered (to) Tameichi". Either may be found at any time during the next ten years. But here the writing has become more vigorous and square than in Nos. 107 and 111. The colour is again in wash, but now of faint orange and blue, with strong touches of black in accented lines.





128. By HOKUSAI. About Bunsei 8th. (1825 A.D.)

Unsigned.

Strong colour studies on paper.

Subject :— A court gentleman and a fat girl.

These two studies on one paper are very rough and washy, of heavy ink, but tinted in the new colours.

129. By HOKUSAI. About Bunsei 8th. (1825 A.D.)

Signed "Zen Hokusai Tameichi."

A large album of 12 careful paintings on fan-shaped silks.

Subjects ;— Figures, flowers and still-life.

In this considerable collection of characteristic studies we have an important testimony to the fact that, in dating Hokusai's work, we must not be too narrow, but realize that many experiments and tendencies were contemporaneous. These were evidently painted for a set, and at the same time.

These are all transition studies, some in rough wash, some in sharp line ; some gray, some brilliant : but all, in colour, tending to the dominance of clear reds, greens and blues, before the introduction of the heavy colouring.

The most interesting piece is the fat girl, here reproduced. Here all wealth of line, black, and colour is expended. She still shows a trace of that picturesque

roughness found in such figures as Nos. 89, 101, 111 and 114. But here everything is crisper, like the printed books of the next few years.

The sparrow on the mill-stone is like the sparrow with the morning-glory, No. 121; but the touches of spotty yellow in the flowers already point forward to the high lights of chrome upon the foliage of the great screens, Nos. 167 and 170.

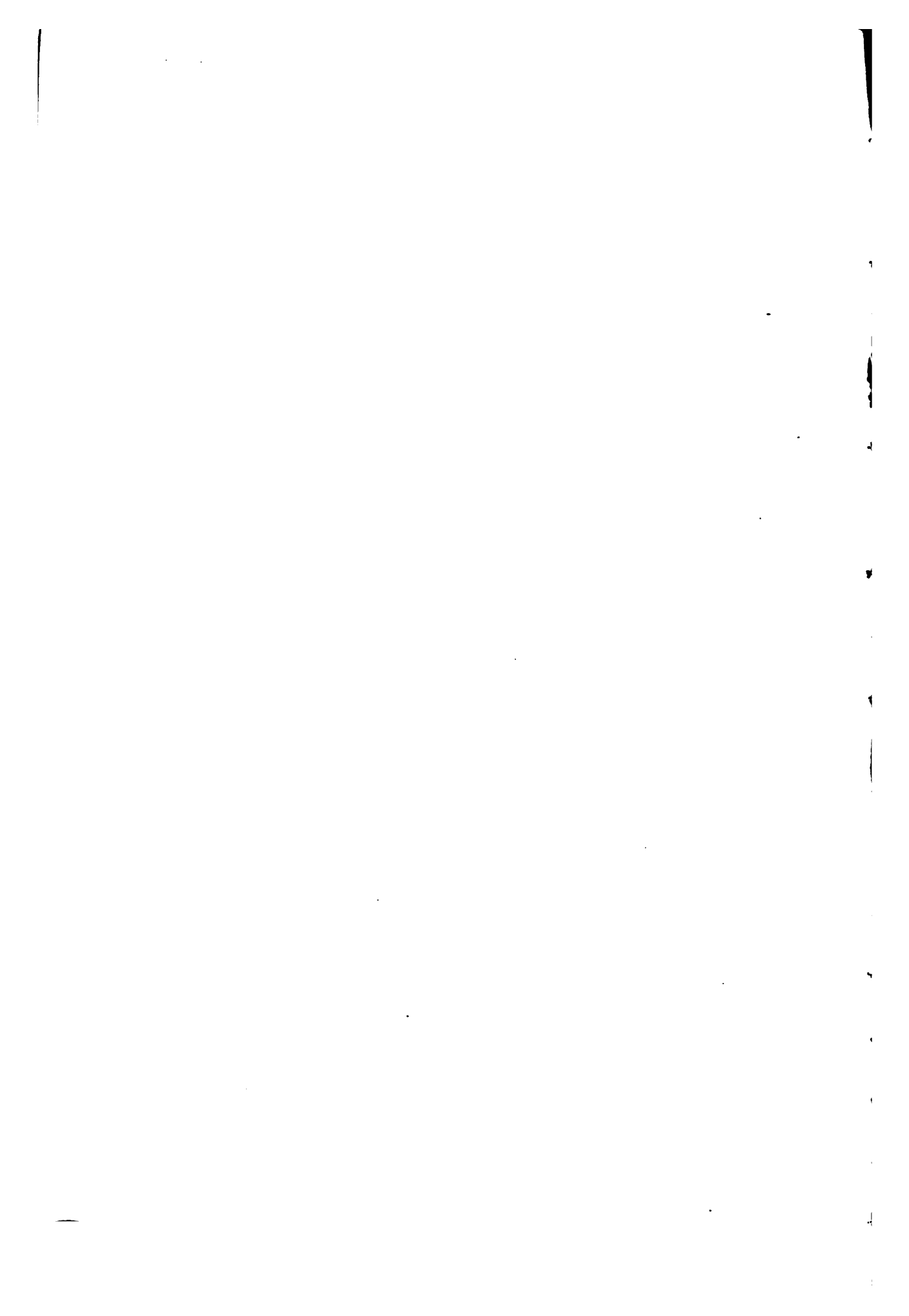
The vegetables and bulbs with the *suisen* are like those in No. 116. The sliced fish is, here, unique, like Hiroshige's prints, in strong colour.

The mushrooms are bronze and gray red, seeming almost as early as the frog on the lotos, No. 106; while the dream of the dance on the lantern, all in gray wash, seems almost to go back to the style of 1820. On the other hand, the *Fujisan*, in many tones, but topped with prussian blue, is a clear suggestion of later landscape work.

The great figure piece of the Chinese warrior in olive greens and flesh reds, has splendid spiky touches like the whisk-seller of 1823, No. 124. The *Yebisu* and *Daikoku* group, with their sharp split-wedge black strokes, reminds of the rougher *Hotei* in No. 127.

From all these comparisons it seems safe to fix on a date for the whole album that shall lie close to the year 1825.





130. By HOKUSAI. About Bunsei 9th. (1826 A.D.)

Unsigned.

A small richly coloured painting on paper.

Subject;—Landscape with hills and waterfall.

As compared with the experimental landscape, No. 126, we find now a real advance toward clear colouring. That was labored and tentative; this has found a method, but quite unlike anything that has occurred before. Here the line of hills sweeps into splendid cumulating curves, more pronounced than the indications of set hill-forms in No. 111. The contrast of colour with those screens is still greater. Here the hill-tops are a very pale, but warm, yellow green; the depths a most delicious soft warm rose. The masses of trees in the interstices are well-bunched, more like later work, of a middle gold green shading by stipples into blue-black. The waterfall on the left is steel blue, and the line of huts above steel grays edged with a suspicion of pink. The whole experiment decidedly approaches the type of the great landscapes in Nos. 167 and 170 but is far more sunny, light and gay.

131. By HOKUSAI. About Bunsei 9th. (1826 A.D.)

Unsigned.

A small elaborate painting on paper.

Subject ;—Landscape, hills in cherry time.

This seems to be a hardening into still firmer form and deeper colour, of the landscape style found in the preceding. The hills are sprinkled about in little lumps, carefully drawn in outline. Cherry trees bloom pink at every angle. Green tufts of trees are like later work, but more dotty and less scratchy. Here the long spiky branches of willow give the first hint of that style of drawing boughs and grasses in falling wedges, which we find so developed at the time of the screens. The water is in fine streaks of blue and gray.

132. By HOKUSAI. About Bunsei 9th. (1826 A.D.)

Unsigned.

A colour study on paper.

Subject ;—A pigeon.

This goes back to the style of the rough wash, but the play of the blended pearls is so fine that we feel at once a difference from the bird and flower style of 1818.

133. By HOKUSAI. About Bunsei 9th. (1826 A.D.)

Unsigned.

An ink study on paper.

Subject ;—A crab.

We might imagine ourselves to see here a first study for the great group of painted crabs, No. 160.

134. By ISAI. About Bunsei 9th. (1826 A.D.)

Signed "Isai."

A small painting on paper.

Subject ;—Two horses in a field.

This is rough, like much of Hokusai's contemporary work, but harsher and more mannered in drawing ; also the thin colours are inharmonious.

135. By HOKUSAI. About Bunsei 9th. (1826 A.D.)

Unsigned.

A rough painting on paper.

Subject ;—Three pups on a tile.

This differs from previous pups in the full drawing of outline, but there is the old pale hinting of red and blue tints.

136. By HOKUSAI. About Bunsei 9th. (1826 A.D.)

Signed "Hokusai aratame Tameichi."

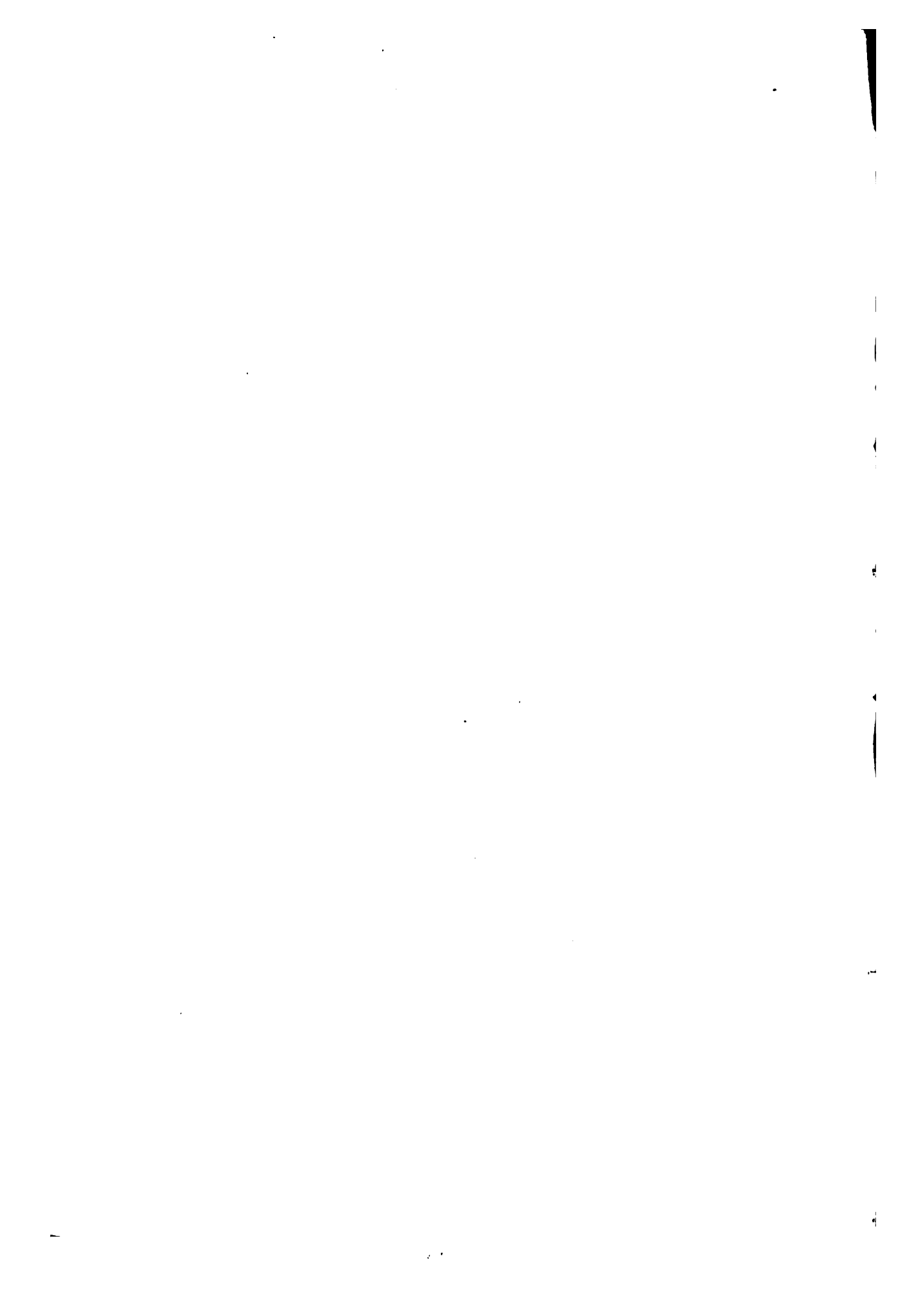
A large rich painting on silk.

Subject ;—Woodman gazing at a bird.

A first impression, both in colour and drawing, of the later work of the screens interests us ; but if we examine the nervous strokes closely, eliminating the colour, we shall find their thin scratchiness very close to the type of outline sketch in No. 123. The smooth inking of the tree, too, with plum branches rough, like the cherry of No. 89, is not at all like late trees, rather like those found in the books of 1824—4 ; not are the pink wild roses suggestive of late work, but might rather be compared to the study of chrysanthemums in No. 96.

Thus, if we throw out colour, and allow a shade more stress of thought to be given to line as such, we can even see how this figure grew out of the roughest whisk-seller of 1817. On the other hand, by generalizing this stroke, and making it more blocky as in No. 124, we shall have the germ of the stroke of the woodman in No. 167. The colour, too, has the greens and reds of that, but for thinner and purer in wash. There is also a hint of the swordblade stroke in the bundle done up about the axe.





Therefore, in this rare painting, we catch the true transition style between the best of Bunkwa and the best of Tempo.

LOANED BY MR. HIRATA.

137. BY HOKUSAI. About Bunsei 9th. (1826 A.D.)

Unsigned.

A wide panel painting on silk.

Subject ;—A boatman resting under a pine tree.

This also suggests later work in colour, but earlier work in stroke. If we eliminate colour, it comes near the scratchy strokes of Nos. 111, 120 and 123. The forms of rough tree trunks and massed pine needles, more like other artists, of the Nagasaki school for instance, is the unripe hint of a tree style that comes out in No. 158. The angle of the Fuji is strangely natural for Hokusai.

Loaned by an official of the French Legation.

138. BY HOKUSAI. About Bunsei 10th. (1827 A.D.)

Unsigned.

A colour study on paper.

Subject ;—Tree trunks and leaves.

This has all the beautiful blurry pearls of the transition style of sketch. It is the Hokusai of the Bunsei books.

139. By HOKUSAI. About Bunsei 10th. (1827 A.D.)

Unsigned.

A slightly coloured study on paper.

Subject;—Two figures at New Year time.

The pale suggestions of colour are very beautiful, the very gray of the silvery inks melting into a suggestion of olive green, through the mere contrast of the soft pinks. The reason for putting this sketch down nearer to the epoch of 1828 is the quality of the line, though still soft, yet firm and clear in sweep, making us think of the "sword blade wedge" that is so soon to come again.

140. By HOKUREI. About Bunsei 10th. (1827 A.D.)

Signed "Hokurei."

A painting on silk.

Subject;—Fan and snake.

This is much harder and more metallic than the master's work, and so rather difficult to date. Finish of colour and drawing seem to point to about this time.

Loaned by K. HOMMA.

141. BY TAIGA. Dated Bunsei 10th. (1827 A.D.)

Signed "Taiga."

An ink outline study on paper.

Subject ;—Daruma seated.

The date is interesting, because it corresponds with contemporary Hokusai books, and shows careful line and the sword blade stroke well revived.

142. BY HOKUSAI. About Bunsei 10th. (1823 A.D.)

Unsigned.

Most delicate colour studies on paper.

Subjects ;—Heads of Shaka, Kwannon, Daruma, etc.

These are remarkable for their soft beauty, and for the fact that they are among Hokusai's adequate renderings of sacred figures. There is no caricature or distortion. The wash of the colours, deep reds for flesh, warm greens and blues for garments, is broad and soaking, as if it were laid on first, and into it were run the fine block-like lines of the ink. A tendency to make the faces long and oval now first shows itself. If these were studies for some careful religious painting, it must have reached to the very highest point of Hokusai's style.

143. By HOKUSAI. About Bunsei 11th. (1828 A.D.)

Unsigned.

A large delicate outline study on paper.

Subject ;—A girl disrobing herself.

This is one of a series of crowning studies of women in the midst of action which bring Hokusai's growing line feeling to the highest pitch of achievement. There is no colour here, no tinting of ink wash ; line only, and line unaffected, continuous, flowing, expressive, and naively beautiful, as if a youth had just waked up to the joy of knowing all that line can mean. At no other period of Hokusai's life is there such careful and tender anatomical study. The dignity of pose and beauty of rich line in action rise nearly to the level of the great early Oriental masters.

144. By HOKUSAI. About Bunsei 11th. (1828 A.D.)

Unsigned.

A large delicate outline study on paper.

Subject ;—A girl adjusting her hairpin.

Another of the same series, this shows less of the charming flesh-drawing, but carries the possibilities of line in garments to a greater height, where it is no exaggeration to say that it recalls the finest Florentine work, as of Boticelli, and almost suggests Greek. In all these there are the peculiar features of short Japanese noses, as if studied



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from every day life rather than from the fashionable belles ; a most sensitive gradation of line from thin to thick, until at last it bursts into a thick black accent at a telling curve ; and the exceeding beauty woven in pure line out of the heavy twists and braids of the long hair.

145. By HOKUSAI. About Bunsei 11th. (1828 A.D.)

Unsigned.

A large delicate outline study on paper.

Subject ;—A girl winding a cloth around her head.

Here one comes still nearer to the finest classic figures in motion. The lines sweep in two opposing systems of curves, suggesting the sway and contradiction of the motion. The figure seems balancing herself in a whirl, as in a serpentine dance.

146. By HOKUSAI. About Bunsei 11th. (1828 A.D.)

Unsigned.

A large delicate outline study on paper.

Subject ;—Seated girl with a fan.

This is more evenly thick in line. There is an other set of such studies of girls, and approximating these in beauty, in the Boston Museum of Fine Arts.

147. By HOKUSAI. About Bunsei 11th. (1828 A.D.)

Unsigned.

A large delicate outline study on paper.

Subject ;—Two travellers walking.

This is from another companion series showing male types. The thickening of the line is more sudden and violent ; but the drawing of the fine parts, as in flesh, cannot be surpassed for tenderness.

148. By HOKUSAI. About Bunsei 11th. (1828 A.D.)

Unsigned.

A large delicate outline study on paper.

Subject ;—Two men gazing.

This is less graceful in form, the angularities of the rough costume suggesting in places the unquietness of later Bunkwa work. The lengthening of the faces into an oval is noticeable.

149. By HOKUSAI. About Bunsei 12th. (1828 A.D.)

Unsigned, but with Seal.

Most elaborate and rich large painting on silk.

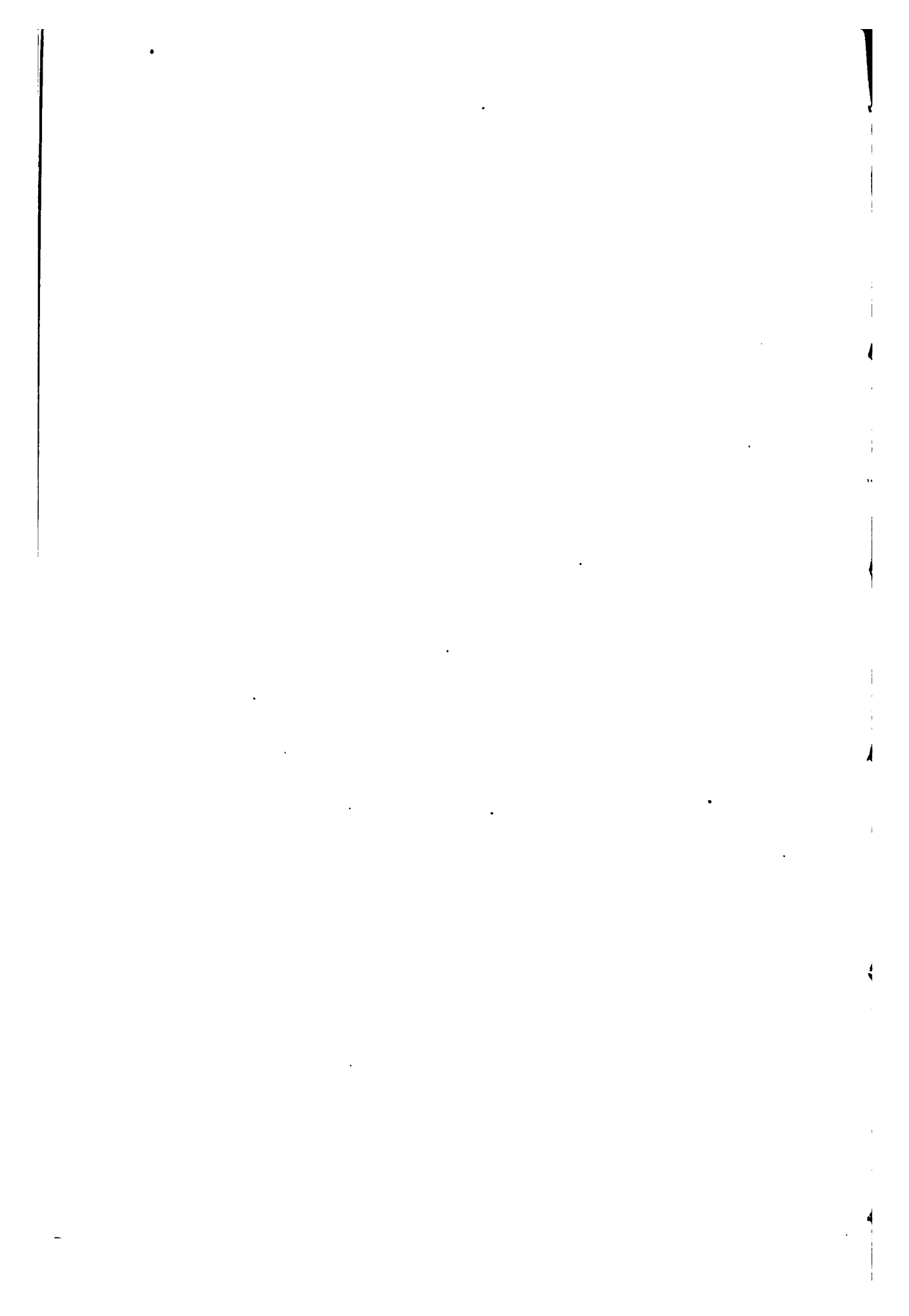
Subject ;—Crowd of figures by a river bank in Spring.

In this complete and adequate pictorial work we come to the crown of this whole exhibition. It is not that more









splendid, riper, and larger examples are not yet before us, in Nos. 167 and 170. But it holds in a certain sense the surest balance of Hokusai's ripest powers, at the moment when he is just discovering them, and before they have become fixed in the gorgeouslyness of his full mellow screen colouring. It is only for a moment that his supreme beauty hangs at this perfect poise.

How Hokusai came to change his style so utterly at about this date, a change which we have seen rapidly culminating may be well conjectured. For ten years, almost for fourteen, Hokusai had been, in spite of rare exceptions, no painter; but a caricaturist, a humorous illustrator of books, a reveller in disdainfully rough sketches. But, meanwhile, a last great revival in Ukiyo-ye art had been achieved by such careful painters and print-designers as Hiroshige, Kunisada, Kuniyoshi and Yeisen; and some of Hokusai's own early pupils, like Hokuba, had already forsaken their master, and gone over to the serious and beautiful representation of life. The reproach must often have been cast in Hokusai's teeth; and he saw, indeed, that a new school, strong in coloured landscape, was growing up around him, in which he had no part, conscious of his real pictorial powers, so long unused, we can imagine the old man registering a vow that he would show these upstarts what a complete painting might be. He will adopt all their painters' conventions, and yet outshine them all.

In the Boston exhibition of 1893 was shown, No. 119 of the catalogue, the only other painting of Hokusai that I would compare to this, also a picnic party under cherry trees. That, still in the Museum, was rightly attributed to a year earlier than this, for, while it has all the minuteness of drawing and colouring, it lacks in depth and solemnity of tone.

This is a complete composition of figures and landscape, twenty three persons in the foreground, finely massed, each about four inches in height, and worked out into the finest line, microscopically minute dress patterns, and perfectly shaded colour. The proportions, faces, and drawing of the hair are more like Hokusai's. The line is necessarily of a hair's breadth, yet it thickens and thins, and curves with a force that strongly suggests the knife blade form. It is our first clear hint of Hokusai's new anatomy of bare legs. One cannot help feeling that the landscape experiment has been influenced by Hiroshige. As distinguished from the two previous landscapes, it aims at breadth. Though there are stipples in the trees, these forms are flatter and more generalized, like Hiroshige's.

But, beside solid composition and drawing, another great change is in *notan*. There is a gloom upon the distant hills; but the long bare whaleback hill that dominates all, (like the Ipswich hills in Massachusetts), comes out into struggling sunlight, (a rare effect), and along the farther broken shore of the river gleams of sun-

light play. Against all this the figures are set in dark masses, darker than any previously used in Japanese art except Yeitoku's, darker than Hokusai had before used except in the 1808 screen. This darkness extends to the male faces, and is relieved only by flashes, as on the female faces, some of the legs, two white hats and two fans. It is a picnic party, setting out from the inns whose roofs fill the right foreground, to the grove of cherry trees yonder. Men, women and children are sharply individualized, as Chaucer's pilgrims starting for Canterbury. Things are done up in boxes and blankets. Ladies are carrying bundles; there is a child on the shoulder. Some laugh and point. The young blade with the saké gourd, and the blue handkerchief about his head turned to profile, cracks a coarse joke. The old gentleman, resting on his cane, watches all in placid good humour.

The colour is a third great innovation. Let alone its darkness and its minuteness, in hue it sounds new depths. Deliberately it is not gay and sunny, like No. 130, nor heavily warm and sunny, as in No. 170. It is cool, and yet infinitely rich. The landscape tones down its tree greens almost to olive. The lines of pines are not green, but a dark bluish olive. The roofs of the distant houses are tiled in solid blue, or thatched in cool brown. We focus our gaze far across the soft melting red browns of the nearer roofs. Where the whale-back hill comes out into light, its olive enamel heightens into lemon green. The

lights on the shore are lemon olive verging to pink. But against all these the flesh of the men glows out darker, of a warmer red almost Venetian. The women's flesh is not white, but an olive cream. The garments are rich but sober, tending towards indigo blues, cool bronzes, olive greens and olive grays. There are a dozen shadings of both blue and brown. The colour is centred by only one small note of Chinese vermilion, where the rolled-up blanket is carried across a man's back. A few other minute touches of red support this ; but the sobriety of restrained tones is unique since Tosa days. It is what helps all to the envelope of atmosphere, the colours of landscape and people reflecting into each other. All is bathed in a clear common tone of light, a warm olive light, through which golden sunshine tries to shimmer. The minute variations in value among small parts of the groups make all sparkle with myriad stresses of light. All moves and nods ; it is kaleidoscopic, but sacredly so, like a church window. The colours of the water are as if wet blue, olive, and gold strove for the mastery.

150. By HOKURIO. About Bunsei 12th. (1829 A.D.)

Signed "Hokurio."

A small delicate painting on paper.

Subject;—Shinto priest, melon, and snake.

This still shows Hokusai's careful style of this date, but passing decidedly back into the "sword blade wedge" stroke, first noticed in the early work of the school under No. 52.

151. By HOKUBA. About Bunsei 12th. (1829 A.D.)

Signed "Teisai."

A painting on silk.

Subject;—Two women in a boat.

This piece well illustrates what was said about Hokusai's change of style, under No. 149. Here is the long nose, the long oval visage, the tall high flat-topped Tempo hair, so unlike all but a fraction of Hokusai's work found at this date, so close to the clear pictorial styles of Kunisada and Hiroshige. After Hokuba thus throws off his early master's influence, he seldom designs for prints, and generally signs himself "Teisai" only.

152. By HOKUSAI. About Tempo 1st. (1830 A.D.)

Unsigned.

A large rough colour study on paper.

Subject ;—A wide coast landscape.

If we compare this with the previous large landscape study, No. 105, we shall see how the colour experiment of that is deepening into a system. The green here works up into yellowish lights, downward into darks of blue. There are pinks in the cloud. The soft tones of pink and olive on the rock strongly suggest the pearly notes of the breaking wave and of the rocks in the 8th picture described under No. 167. It is noticeable that, as yet, there are no clear chrome lemon stipples on the high lights of the trees.

153. By HOKUSAI. About Tempo 1st. (1830 A.D.)

Unsigned.

A large fine outline study on paper.

Subject ;—A female sennin in the clouds.

The continuity of fine line, though it has not the fully developed sword blade type, suggests it. The face is long with pointed nose, such as he has already adopted for Chinese ladies, but which is used by him for Japanese women only in the one case of No. 149 in this exhibition.

154. By HOKUSAI. About Tempo 1st. (1830 A.D.)

Unsigned.

A careful colour study on paper.

Subject ;—A man reclining, with a fan.

This might be a colour study of any period from 1827 to 1832 ; but I am inclined to put it at about this date on account of the deep red colouring of the flesh. The other tones are green and brown.

155. By HOKUSAI. Dated Tempo 1st. (1830 A.D.)

Signed "Zen Hokusai Tameichi, age 71."

A large painting on silk.

Subject ;—A carp swimming.

This is all in tones of ink. The turtle swimming above is fine. It is well to compare the water reeds with those in No. 167. These are firmer and more spiky. This is interesting for the date ; but if there were to be a date, it is a pity that it should not have been on a figure piece that would have thrown more light on other contemporary work.

156. By HOKUSAI. Dated Tempo 1st. (1830. A.D.)

Signed "Hokusai aratame Tameichi, age 71."

Set of two fine paintings on silk.

Subjects ;—A dragon and a tiger.

These careful paintings are mostly in ink, but heightened with tones of red that give a fine effect. The rocks of the dragon are advancing toward the crumbly style of the first picture under No. 167, but have not nearly reached it. They are hard, zigzagy and unblended. Compare with rocks in No. 152.

157. By HOKUSAI. About Tempo 1st. (1830 A.D.)

Unsigned.

A large painting on silk.

Subject ;—A hawk on a tree.

We have here something of a transition in the tree trunk between the style of No. 136 and that of No. 158. This is half wash, half crumbly bark. The colour, too, is cool and undeveloped, pale green and blue on the tree trunk instead of red browns. The red browns are reserved for the autumn leaves of the vine. The bird is hard and gray, and by itself would be difficult to date.

158. By HOKUSAI. About Tempo 2nd. (1831 A.D.)

Signed "Hokusai aratame Tameichi."

An elaborate painting on silk.

Subject ;—Groups of workmen building a boat.

Here already we are past all that can be called tentative and transitional in Hokusai's Bunsei styles, and the ripeness of his Tempo style has come. This is the Hokusai we know best, the Hokusai of the later careful books, with many figures of naked leg in violent action against full landscape ground, the Hokusai of the large coloured landscape prints, the Fuji series, whether in single sheet or in illustration. Here there is full colour as in the prints; but the telling comparison must be made with other pictorial work. The figures being slightly angular and awkward, and slightly opaque in tone, we should be inclined to give them an early date in this ripe period. But it is the landscape that best shows what transition we can find in it. Here we find it just standing in its soft tones of misty pearl and its rich green tufted trees, between No. 149 and No. 167.

159. By HOKUSAI. About Tempo 2nd. (1831 A.D.)

Unsigned.

A pale colour study on paper.

Subject ;—A white heron.

Such slight sketches are hard to place, but the tinting of its crumbly soft grays with pale reds seems to relate it, as a hint, to the tone feeling in No. 167.

160. By HOKUSAI. About Tempo 2nd. (1831 A.D.)

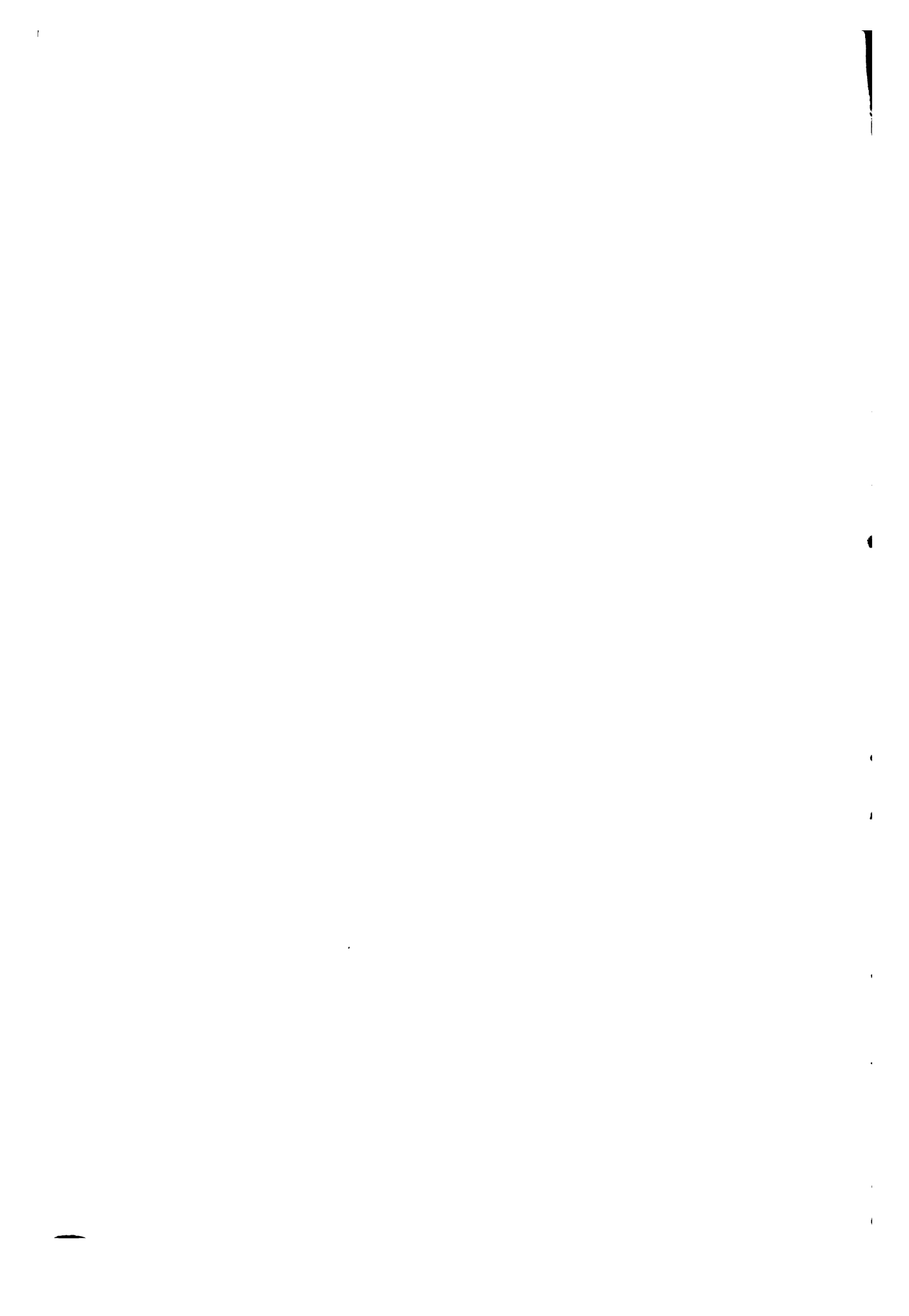
Signed "Hokusai aratame Tameichi."

A fine rich painting on silk.

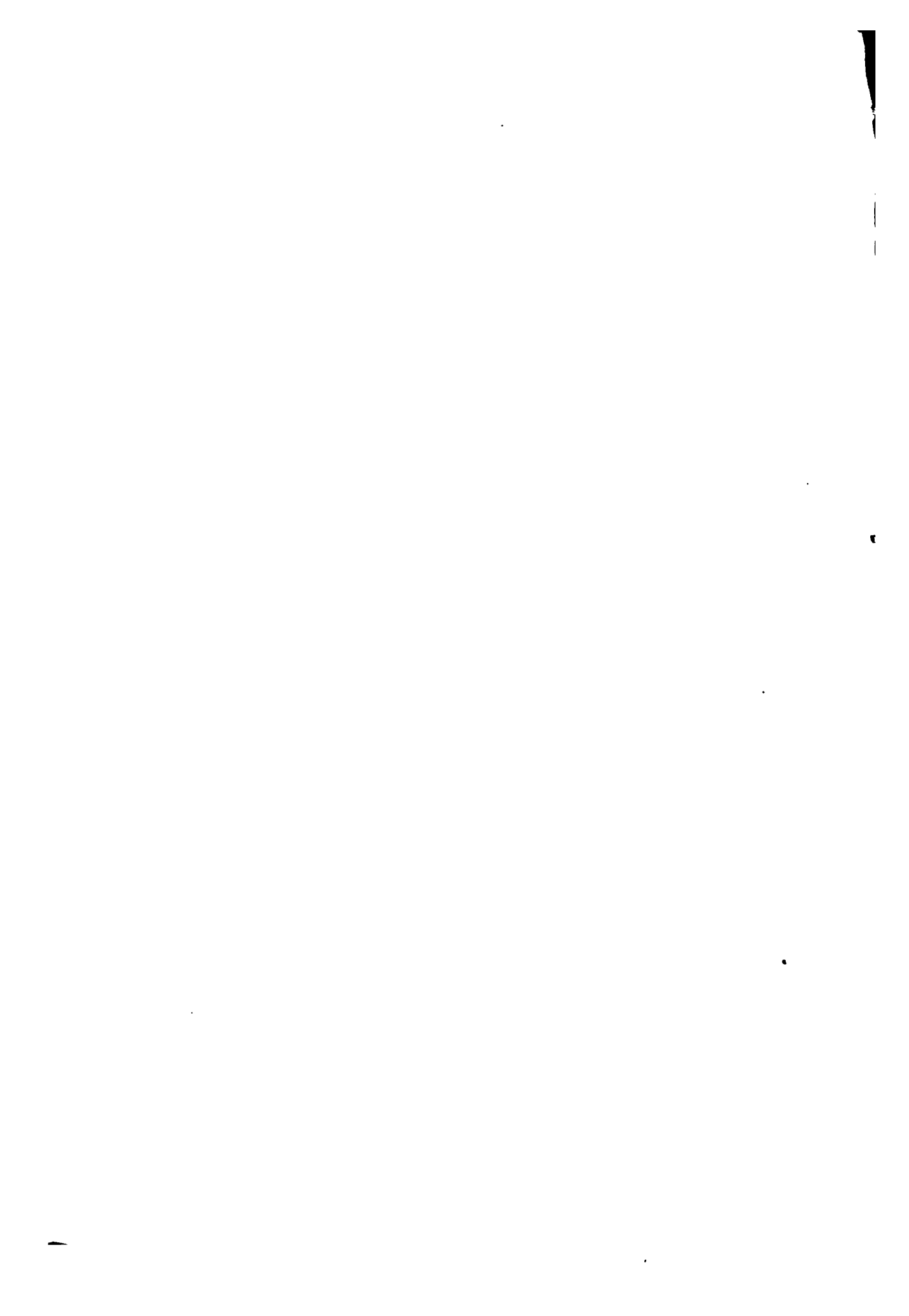
Subject ;—One hundred crabs.

This is a wonderful group, the animals being of all sizes, shapes and blended colours; but the prevailing tones are transparent reds and greens. The variety of reds, browns, greens, and blues is almost infinite. The water weeds are of the softest transparent green. There are no bright yellow chrome greens anywhere, all clear emerald enamel. Such tone cannot be found in any animal work of Bunsei.









161. BY HOKUTEI. About Tempo 2nd. (1831 A.D.)

Signed "Hokutei Tamenawo."

Rough painting on paper.

Subject ;—A seller of tea whisks.

It is interesting to see a pupil of this date accepting gladly names derived from both of the master's ; the semi-discarded Hoku name and the new Tame.

162. BY HOKUSAI. About Tempo 2nd. (1831 A.D.)

Signed "Hokusai aratame Tameichi."

A small ink sketch paper.

Subject ;—Fuji-san.

This is another of that separated album of Hokusai's sketches on fans, of which we described the first under No. 7. The form of the mountain is that steep wedged peak familiar in the books and prints of this date. The rough wet ink work alone would have baffled us for a date, but the form of Fuji and the handwriting of this signature are unmistakable.

163. By HOKUSAI. About Tempo 3rd. (1832 A.D.)

Unsigned.

A large sketch for a painting, on paper.

Subject ;—Two woodmen seated under a pine tree.

This has much of the awkwardness of anatomy and of a quality in the trees, of the boat-builders, No. 158. The cartwheel type of pine bunch is less worked out. The strokes on the red and blue garments are not unlike the woodman of No. 167.

164. By HOKUSAI. About Tempo 3rd. (1832 A.D.)

Unsigned.

A large rough colour study on paper.

Subject ;—Wide landscape with a bridge.

This is later than the last landscape study, No. 152, carrying things very close to the stage of No. 167. The greens and yellows are massed just about as in the latter ; but there are not even yet any decided dots of lemon yellow on the high lights. The willows, of quite a gray olive, have the double, parallel touch. Pearly greens and pinks enliven the rock and bridge. Two figures, one on a donkey, pass over the Chinese causeway.

165. By HOKUSAI. About Tempo 3rd. (1832 A.D.)

Unsigned.

Eleven minute outline studies, for prints.

Subjects ;—Small Japanese figures in full landscape.

This is the finest piece of minute figure drawing in the whole exhibition, with the exception of the picnic painting, No. 149, with which it should be compared. If the latter may be called the triumph of the beginning of the ripe style, this must be reckoned the culmination at the very centre of the ripe style. There is nothing in the drapery of the block wedge touch, only the sword blade, here made flexible into shorter curves. Nowhere else are the anatomical forms of Hokusai so fine, except in the less advanced studies from No. 143 to No. 148. In all other respects this work has the closest relation to the boat-builders. Compare especially the study of figures on a beach. The noses here are flat, even of women, not long and hooked. It points forward also to the Tamagawa screens, No. 167, of which, though much finer and sweeter, it is not unlike what we should expect for the delicate analogue of the strokes in the painted washer girls. The anatomy of the farming screen, also, No. 170, is more mannered than these drawings. Judged by the line feeling, rather than by the details of execution, we must place these between the boat-builders and the Tamagawa screen.

All the scenes are of country life: but perhaps the most charming, here reproduced, is of washer-women carrying clothes from a river, which four *haku* patters ford. Above are hills, huts and small trees. In such work the two lines of illustration and pictorial work reach their culmination together.

Labeled by a pupil of Hokusai.

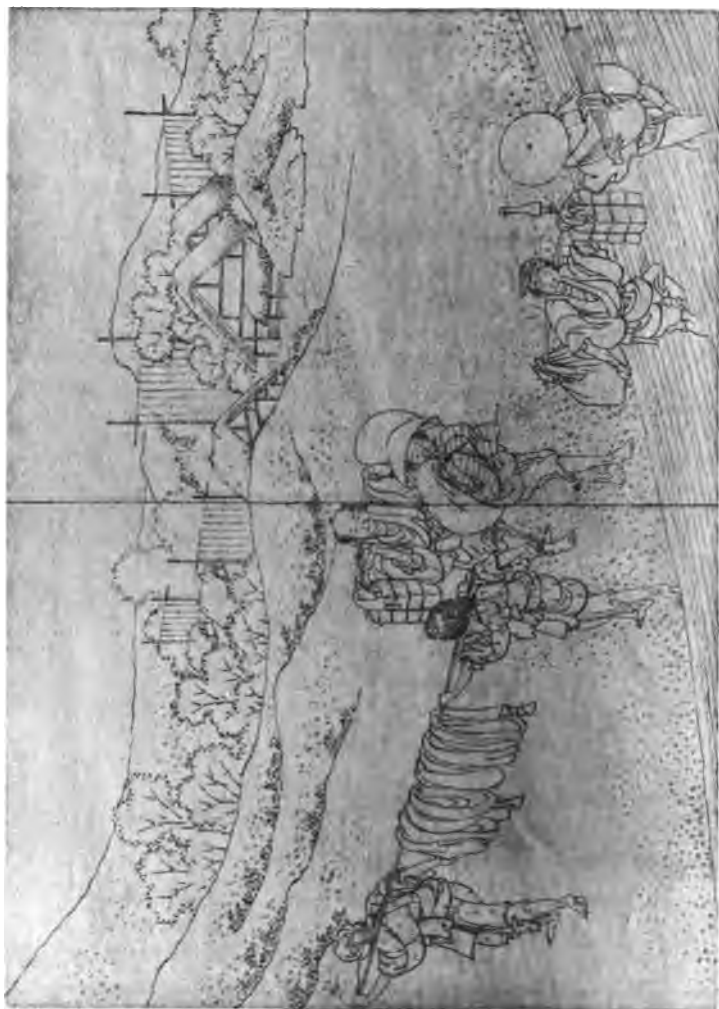
196. By HOKUSAI. About Tempo 3rd. (1832 A.D.)

Signed "Hokusai aratame Katsushika Tameichi."

A large strong painting on paper.

Subject:—A man looking at a botan.

This piece is so broad in style, working out its broad blacks into union with the colours, so working out these breadths of black in the leaves and botan petals, that one's impression is it ought to be placed in the doubtful, last transition gap between the ripe style of 1834 and the last "Rojin Manji" style from 1839 onward. The colours are very soft and broad, white and red on the flowers, bluish green turning into hints of yellow on the leaves, dull chocolate gray on the pot, just a bluer shade of gray on the garments, and pale Venetian reds on the flesh and straw. All this would point to the 1837 transition; but, unfortunately, we have no dated specimen of Hokusai's coloured pictorial work that falls between the two dates







mentioned above, and so we are in ignorance of the exact details of the decided change.

On the other hand, we know from Hokusai's books, that in these at least, he considered the date 1834 a marked one in his life ; for in one, dated "Tempo 5th, 1st month," he signs himself "Zen Hokusai Tameichi Rojin," using this last word, meaning "aged man" or "ancient," for the first time. Again, in another book of the same date he has "Zen Hokusai Manji Rojin," dropping the Tameichi altogether, and putting the swastica character before Rojin, where it remains to the very end. But in the "Hundred views of Fuji" dated the same year, we have all these tendencies confirmed by the grandiloquent inscription at the end, "Tempo 5th, Spring, 3rd month. Zen Hokusai Tameichi aratame, Gwakio Rojin Manji, age 75." Here he distinctly states that he has dropped both the Zen Hokusai and the Tameichi, and that his name shall be hereafter, "The ancient of fabulous age, mad for painting." Moreover a reduced fac-simile of the Fuji seal, which is found on most of his paintings in conjunction with this signature between 1839 and 1847, is here (in the book) appended.

It would seem from this, that Hokusai would have intended, even in his painting also, to change his name and seal from this date, and that he would have recorded his age on all paintings after 1834, as he has done after 1839. If this inference were sound, we should have to

ascribe the present painting No. 166, which has not this change of name, to a date at least as early as 1834.

In this contradiction between style and indication of name, however, two things must be remembered ;—that Hokusai did not always use the Fuji seal even after 1839, and that we have already found him about 1800 using entirely different signatures as an illustrator and as a painter. It may be possible, therefore, that this change was not adopted as a painter's name until several years later. If not, how does it come that we have so many (hundreds) of paintings extant, signed with the Manji name and dated, from his 80th year onward, and yet not a single one so signed and dated between his 75th and his 80th?

Until we can solve this question, or a picture painted during the interval and so signed does turn up, there will be some difficulty in dating the last transitional stage of his pictorial work.

167. By HOKUSAI. Dated Tempo 4th. (1833 A.D.)

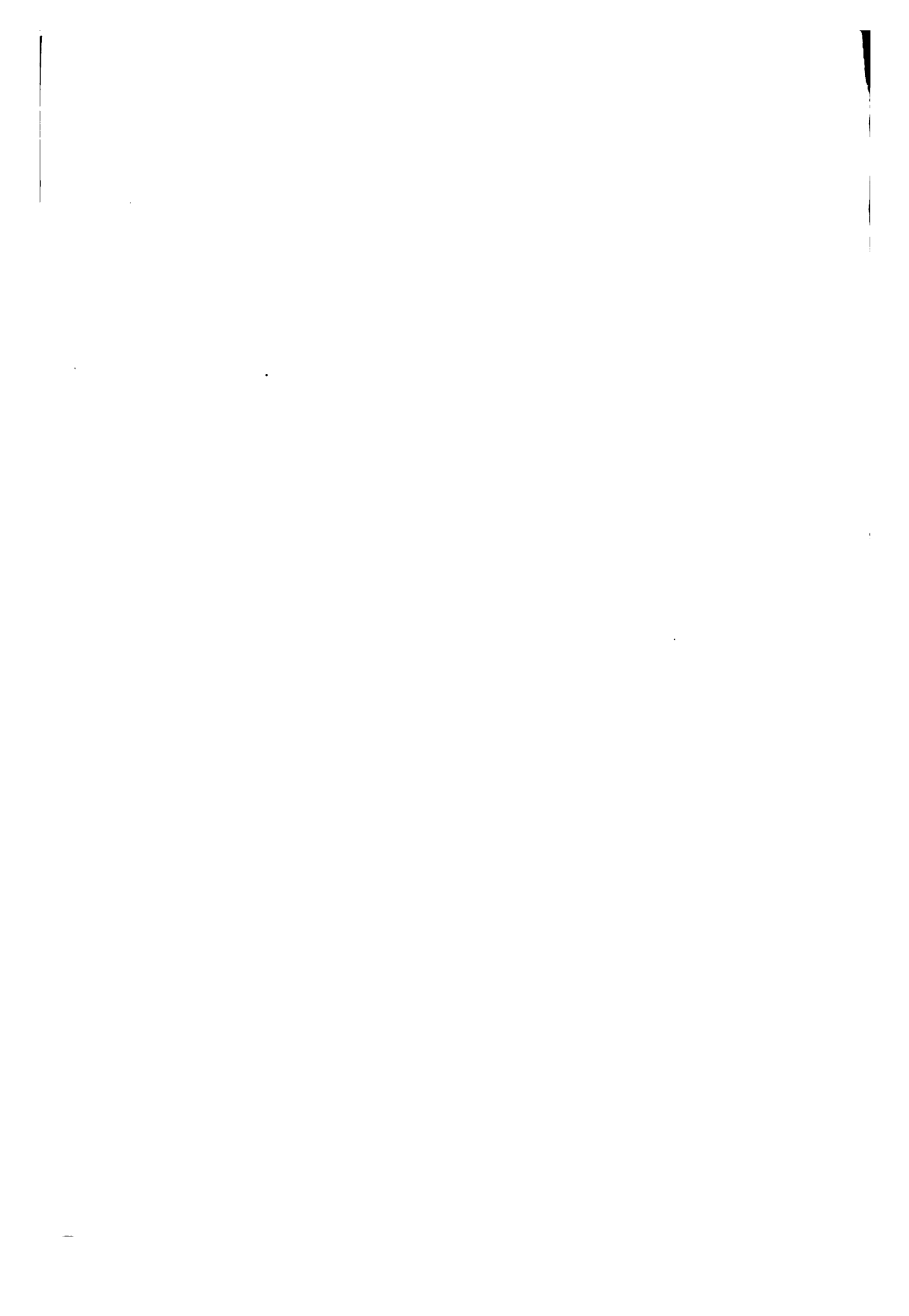
Signed "Zen Hokusai Tameichi, age 74."

12 richest paintings on 2 six-panel screens.

Subjects ;—Figures, landscapes and flowers.

This most important piece for the determination of dates has twelve panels of separate subjects, but all grouped together under the relating name of "Tamagawa Designs."





There is a signature and inscription on only one of the two, and that records "The six scenes of Tamagawa," in addition to the signature quoted above. With so many different subjects, it becomes easy to compare several varieties of treatment that were contemporaneous. As compared to all other pieces so far, it has arrived at the greatest ripeness of drawing and colour, not being inferior in these respects, (though the figures are on a much larger scale), to the perfect, but tentative work of No. 149. Finish in large figure work can go no further. They are on paper, which Hokusai openly asserted that he preferred, as affording more artistic effects. All the changes which we have seen since 1821 have been steadily leading up to this as a culmination.

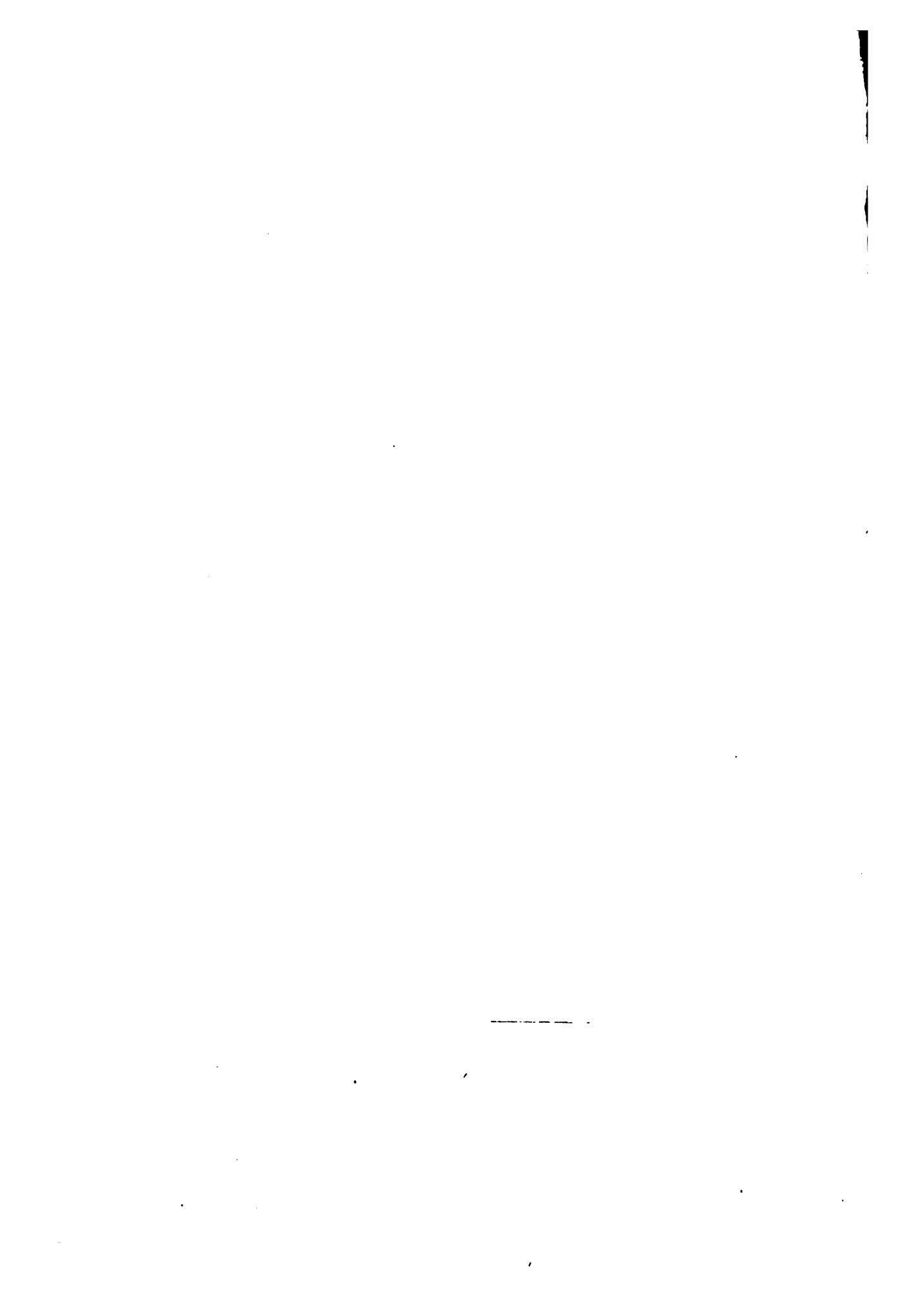
I shall begin the detailed description with the signed screen, and from the design on the left, numbering the subjects from 1 to 12.

1. A large waterfall between rocks, with brilliant masses of trees above. This, in connection with the great landscape of the next screen, No. 170, shows the high water mark of all Hokusai's painted landscapes. The rocks are tinted with pink and green, and overtouched with crumbly forcible outlines in ink. There are sharp blade-like strokes of white upon the waterfall. The trees are massed in the completed form of crumbly stipple; stems with the "lightning" quality of angular forking first noticed upon the smaller screens, No. 111, foliage worked

into solid gracefully silhouetted values by opaque touch over touch, as if the medium were indeed oil. These masses, green in the centre, rise on their lighter sides towards yellow, accentuated at the extreme edge with a few finer touches of yellow-greenish white; in their darker portions, shadows, they sink into blue, which has evidently been "glazed" over them, and the pigment of which, as is seen by reflected gleam, is heavy and gummy.

2. This is a large seated woodman, gazing; and upon this panel only is found the inscription; the apparent irregularity being probably explained by the fact that the first two designs in some sense form a unit, of which the composition centre lies in the second. The strokes here are of the heavy blocky type, running straight and then breaking into rapid curves, with as sudden a transition from thickness to thinness and from black to light as we first found in the sketch, No. 123, and afterwards in the picture No. 136. Here, however, there is much more deliberate and careful continuity of clean, modulated stroke. The lobe of the nose is abnormally raised, as in all of Hokusai's later types of old men. As for colour, the deep flesh red is repeated on the bundles of wood, a rich shade of purple brown is upon the pouch at his side, his upper garment is deep indigo, while his leggings are of a brilliant shaded olive green crossed with fine threads of lemon. The hill upon which he sits is tinted lemon olive. To compare scale it should be said that the figure, like most of those





on these screens, would, if standing, be about two feet in height.

3. A diving fish, a carp, worked out in ink and scant blue. The liquid water weeds are in blurs of grayish blues, greens and chocolate browns.

4. Two Shinto priests clothed in white, with a long white furled banner, and a little girl in scarlet (a sacred Shinto dancer) on the back of one. The ground is gray, stained with silver spots; behind rise bushes of yellow yamabuki. The red face of the front-looking, snub-nosed, good-humoured priest should be compared with that of the woodman in No. 217. Here the hair, even is done in red, a richer red than the woodman's, but the flesh does not have the frankly pink tone of the latter, and the white lights are more evenly executed. All this is worked out in tints of burnt Sienna only.

5. An idyl of a thin leaved bush of pale white flowers, with the frame and cloth of Kinuta-beating before it.

6. A court lady seated behind a curtain. It is a little hard, and has the sword blade wedge stroke. Its shaded orange and scarlet vermilion are the most intense ever found in Japanese art, being heightened by stippling, scumbling, and glazing.

7. We now come to the left panel of the second screen, which is much the finer. It shows an old man with sharp features, walking in deep contemplation, where

marsh grasses threaded with ivy leaves, in chocolates shot with green, line the path behind him. His pale salmon straw hat, lined with warm green, and his large strawberry-pink bundle, thrown down behind his legs, give, with the pale gold brown of his leggings, the brilliant lights of the picture. The man's robe itself is deliciously subdued. In stroke it stands between the "sword blade" and the thick-zigzag of the woodman in the second panel. In value it gives the dark note in large mass. In hue its stuff is an underground of olive, sheening, deeply in the folds, into rich claret. The warm gray of the border appears against the claret as a dark olive green. The drawing of the old man, and the expression of his mental state, both in face and in bent attitude, are very striking.

8. Perhaps the finest in colour of the whole series, this rare landscape shows a surge, in tide of pale blue and white, dashing from a wide ocean between two rocky cliffs, the nearer toned in sunny greens and claret grays, the farther in pearl blues, olive greens and salmon pinks. Solid white splatterings of foam render all the under tints more pearly still. A flight of seventeen small gray and white sea-birds shimmers down toward the foam, the dove pearls of their backs like chips from the pearl blues of the rock. The spotting across the air is clouded in tarnished silver.

9. A river landscape with a row of pale pink huts and blue-greenish yellow trees behind. The river grasses,



too, are intense green, touched with the parallel tips of several brushes at once. The man in the pink boat is in blue.

10. This most important panel gives us Hokusai's woman of the farming class at this most interesting period. Here are two young girls, rather tall and dignified, at work. The lines of their caught-up garments curl. They are pounding cloth for bleaching. The one face visible, from the front, is much like that in Yeijo's painting of "The Music Lesson" at Boston. Her dress is pearly olive green with a black obi, that of the other threaded indigo blue with a plaided brown obi, just the sort of plaid we see in Japanese ladies' shawls to day. These figures should be compared with the girls in the little album of studies for book-illustration, No. 165.

11. A thin idyl in soft colour, without a line or a dark touch, a Monet-ish impression of shimmering atmospheres. Pearly gray and pink hagi bushes (*Lespedeza*) hang somewhere in the foreground, unrooted as in a dream, behind which foams, between more misty hills, hills felt rather than drawn, a phantom river in flood, flinging up across its whole breadth white suspicions of great waves against spectral blue. It shows, perhaps, Hokusai's highest reach in landscape imagination, pure ecstasy, without a trace of oddity or coarseness.

12. The last is a seated poet, in olive and claret dress. The blue and white trowsers of his ancient court

costume, of soft satiny silk, bulge out in great folds below. His arm-rest is of an intense, actually lacquered red. Gold spangles cloud across the sky.

Loaned by K. HOMMA.

168. BY HOKUSAI. About Tempo 4th. (1833 A.D.)

Signed "Hokusai aratame Tameichi."

A small painting on a paper fan.

Subject;—Huts and trees in rain.

A late specimen from the album first mentioned in No. 7. Like No. 164, it shows the rougher side of the ripe landscape style.

169. BY HOKUSHU. About Tempo 5th. (1834 A.D.)

Signed "Hokushu Seiichi."

A painting on paper.

Subject;—A Shojo dancing.

A Shojo is a spirit of saké, a sort of jolly bacchanalian with bright red hair. The prevailing tones are orange and blue.

170. By HOKUSAI. About Tempo 5th. (1834 A.D.)

Signed "Zen Hokusai Tameichi."

Richest single wide painting on a six panel screen.

Subject;—Many figures, scenes of farming, in full landscape.

In some respects this work is more remarkable than No. 167, because it is a single composition 6 feet by 12, because its background contains the most elaborate coloured landscape Hokusai ever worked out, because its grouped figures are so many and so varied in action, and because as a whole it exhibits the very ripest form of Hokusai's most splendid colour. It is as if one of the minute studies in No. 165 had been enlarged to a scale of twelve, and then filled with hues as deep and rich as if painted in oil. If that album showed the very centre of the ripe Tempo style, this holds the last and ripest stage of it, going a degree beyond No. 167, possibly entering on a stage of over-ripeness.

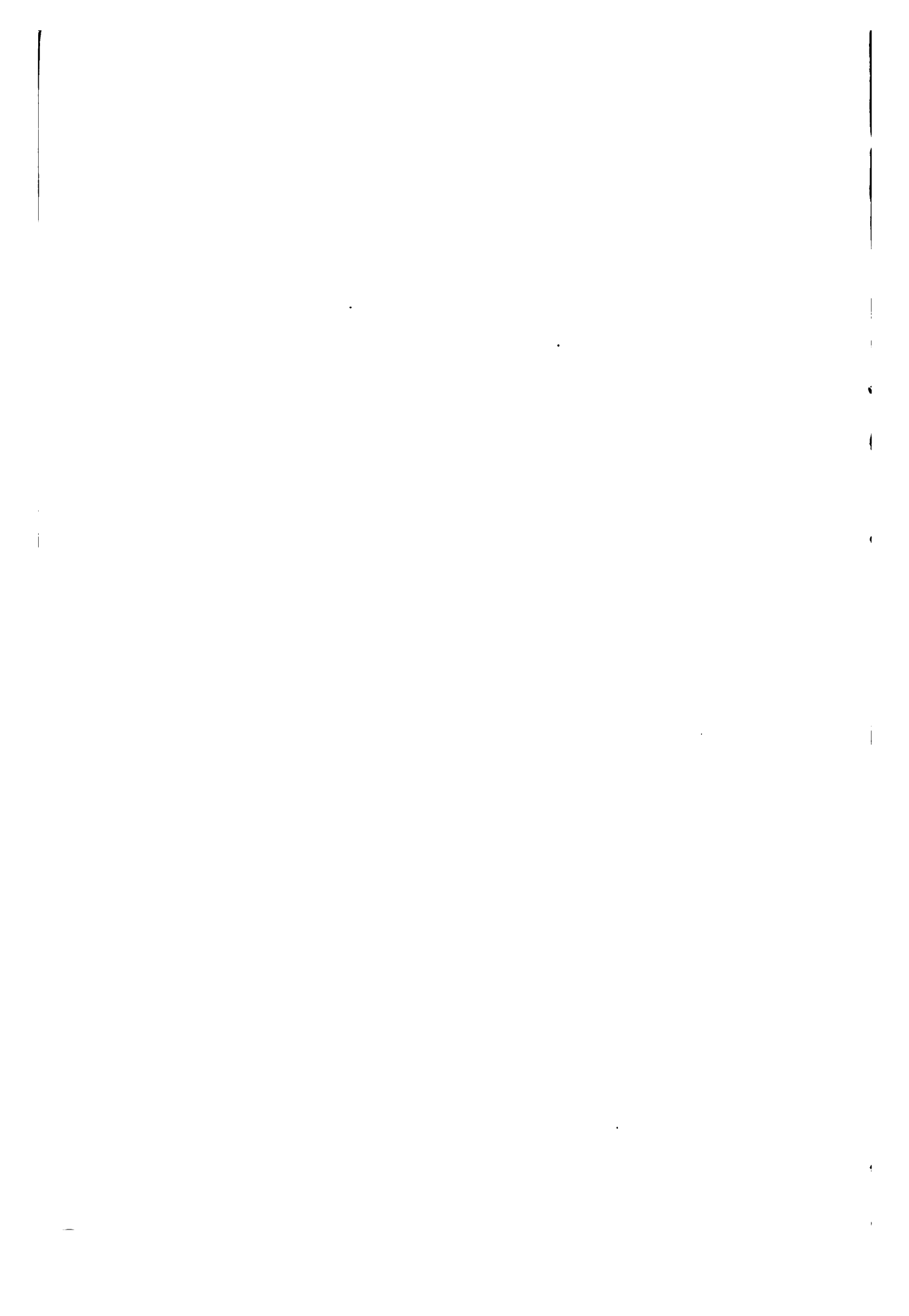
This is to be compared very closely with Hokusai's 36 views of Fuji, of the large highly coloured single sheet prints. I should like to put the date one year later, making it at least 1835; and I refrain solely on account of the doubt raised by the signatures in the books mentioned under No. 166. If we can ever prove that Hokusai sometimes signed himself "Tameichi" on pictures after 1834, we might even put this as late as 1836; but even as it is, we have strained a chronological point in putting it into

Tempo 5th at all. We wish, however, to emphasize the fact that its style seems decidedly riper than that of No. 167.

The lines are finer in cut, as is natural on these smaller figures of 8 inches in height, more continuous, more curving, more like the lines of the studies of the girls from No. 143, lines that are clear black except in the flesh portions. The female types seem a little shorter than in No. 167 ; the men have faces much like the Shinto priest, but the hair is not in red. Lines of trees are more spiky and zigzagy. There is the same shading of foliage masses, though the pine tufts are all of the cart-wheel type. The blues here are less "prussian," and more inclined to indigo black ; but the high lights of the foliage are far more brilliant, and daringly spotted with large masses of pure lemon chrome stipples. In the pines, however, the green turns to a reddish shade, that blends the whole into olive greens.

The composition of all is superb ; but the extraordinary triumph is in the colour. The glow contributed by the lemon heightened foliage is increased by the clouding of shaded gold. The ground of the sky under the gold flakes has a warm sunset glow ; that of the nearer earth becomes orange ; beneath the mists of the middle distance it cools off into pearl blue. The middle hills spring up into gray green, with some crumbly touches, like the hills in the small screens ; the distant hills are soft green working





into blue. The broad roof of the house is straw red ; the prevailing tones in the clothing of the male figures blue and green, deep intense permanent blues shading into whitish cool greens whose lighter tones are themselves bluish. There is the old thin, idyllic wash of rose upon the bushes which lie behind the straw ricks hung on the nearer tree stems. The local plaster and wood tones are very varied and brilliant.

But the finest passage is the central group of two women cloth-beating, of whom one has a dark warm brown dress with a green and red-brown obi, the other a pale green dress with a black obi. Between them lies the intensely red-brown board, under them spread wide mats of pale golden straw. The boy lugging in the basket has a coat of intense ultramarine ; orange brown cuts the green costume of the fellow chipping pearl millstones on the left, who has thrown down a satchel of bright sky blue. Behind, the flat flowering weeds rise into lines of pure lemon yellow. Indeed the whole passage is a mosaic of glows between the extremes of lemon yellow and ultramarine blue.

171. By HOKUREI. About Tempo 6th. (1835 A.D.)

Signed "Hokurei."

A painting on paper.

Subject ;—Warrior and lady.

It is hard to judge the date of so wild a work as this, unquiet to such a degree that, were it not for the colour, we should be inclined to place it much earlier.

172. By YEIJO, Hokusai's daughter.

About Tempo 7th. (1836 A.D.)

Unsigned.

Large strong outline study on paper.

Subject ;—A Chinese woman standing at a gate.

It is not impossible that this noble figure is by Hokusai himself, but from peculiarities of line I have ascribed it provisionally to the daughter. It seems to be late, carrying the curving blade wedge into a rougher style of crumbly touch, more like the books of Tempo 7th.

173. By HOKUSAI. About Tempo 7th. (1836 A.D.)

Unsigned.

A colour study on paper.

Subject ;—A red lion and a green tree.

It would be hard to distinguish this after-transition sketch style from the earlier transition of 1825, were it not for the greater roughness of the lines, and the "water mark" method of drawing the bark of trees, which is carried to excess in No. 210.

174. By ISAI. About Tempo 7th. (1836 A.D.)

Unsigned.

A large strong ink study on paper.

Subject ;—Tiger and bamboo.

Here the hardness of the careful and clever style leads us to ascribe it to Isai, it being very close to signed paintings of his. There can be little doubt that it belongs to the period of the last transition, when what I have called the ripe Tempo style is passing away.

175. By HOKUYU. About Tempo. 8th. (1837 A.D.)

Signed "Reisai Hokuyu."

A small painting on silk.

Subject ;—Hotei and boy.

Here again we see the natural truth that the melting away of the Tempo style, both on the side of the approach and on the side of the departure, should lapse into a form of sketch like this.

176. By HOKUSAI. About Tempo 9th. (1838 A.D.)

Unsigned.

A large strong colour study on paper.

Subject ;—A blue heron on a stump.

Too fast, too fast! The transition is already finishing before it has clearly begun. Here we have already a new kind of study, in which again there is no clear line ; but not now because line is careless or unfelt, but because it is melting down into the broad masses, in a greater breadth. The styles of 1819 and 1839 are superficially alike in that they discard a clean outline ; but the former has the minimum of breadth, the latter the maximum. If asked to state briefly what the transition from 1834 to 1839 consists in, I should answer ; first, in this increase of the

crumble of the crumbly line until it broadens out into a set of broken ink masses on the periphery ; second, the strong massing of the dark parts into the broadest kind of notan, the antithesis of the gay light tones of 1819 ; third, the general shifting of the whole colour scheme from orange-red and blue-green to yellow and blue-black.

Here the changes are all observable. Strong rough charcoal blacks charge through the bluish plumage. The feet are brilliant yellow, in which colour Hokusai will mostly hereafter sketch his high lights. Yellow occurs again in the water-flowers. But if we compare this with a similar subject in No. 211, we shall see that this is more primitive and spiky, and not yet realizing what breadth it should attain.

177. BY HOKUSAI. About Tempo 9th. (1838 A.D.)

Signed "Hokurei."

A rough painting on paper.

Subject ;—Swallows and cherry branches.

This is not dark, yet in its pearly thinness it melts out into atmospheric breadth.

178. By HOKUSAI. Dated Tempo 10th. (1839 A.D.)

Signed "Gwakio Rojin Manji, age 80."

A strong ink painting on paper.

Subject ;—Standing Daruma.

Though this have merely strokes in ink, they are already typical of the new broad blocking manner. It is a new kind of wedge, the "crumbling" wedge, as of great chunks of disintegrating rock. The texture of the face and hair, soft and woolly, contrasts firmly against the flying splinters of drapery.

From this date Hokusai never paints a full picture without signing one or more of the three names inscribed on this, and giving his age.

Loaned by Mr. HIRATA.

179. By HOKUSAI. Dated Tempo 10th. (1839 A.D.)

Signed "Gwakio Rojin Manji, age 80."

A painting on paper.

Subject ;—A blue heron poised on a stump.

If we compare this with No. 176, we notice some advance. The dark browns and black broken touches are more broadly distributed over the stump. The green and brown grasses have parallel outlines.

180. By HOKUSAI. Dated Tempo 10th. (1839 A.D.)

Signed "Gwakio Rojin Manji, age 80."

A fine painting on paper.

Subject ;—A poet holding a biwa bag, as if playing.

This piece is an important one to show the direction of change. The broad crumbly wedge recalls the line of the woodman, 2 of No. 167, but is much more rough and scratchy. Hokusai has ceased to care for penmanship as such; he can now prove himself a painter in a broader sense. The face, too, takes on that old, somewhat pinched form, which is neither a sign of old age in the subject, nor of the master's weakening powers, but a deliberate convention that marks his later conception. One feature of it is that a line of light is left under the eyes. Here the colour is firm; gay pinks, chocolate browns, gray sage greens, and cool deep blues.

The mentality of the piece is also interesting, for a sort of pathetic humour lurks in the old poet's eye, and a jaunty Cavalierish Bohemianism in his attitude, as if he richly enjoyed the pretence of testing whether the tone of the instrument, which he has not troubled to remove from its cover, really suits the "wind-colour" of the scenery before him.

181. By HOKUSAI. About Tempo 10th. (1839 A.D.)

Unsigned.

An ink outline study on paper.

Subject ;—A young warrior reading.

In such a sketch, without filling of ink or colour, we can well study just what the change in bare line amounts to.

182. By HOKUSAI. Dated Tempo 11th. (1840 A.D.)

Signed "Gwakio Rojin Manji, age 81."

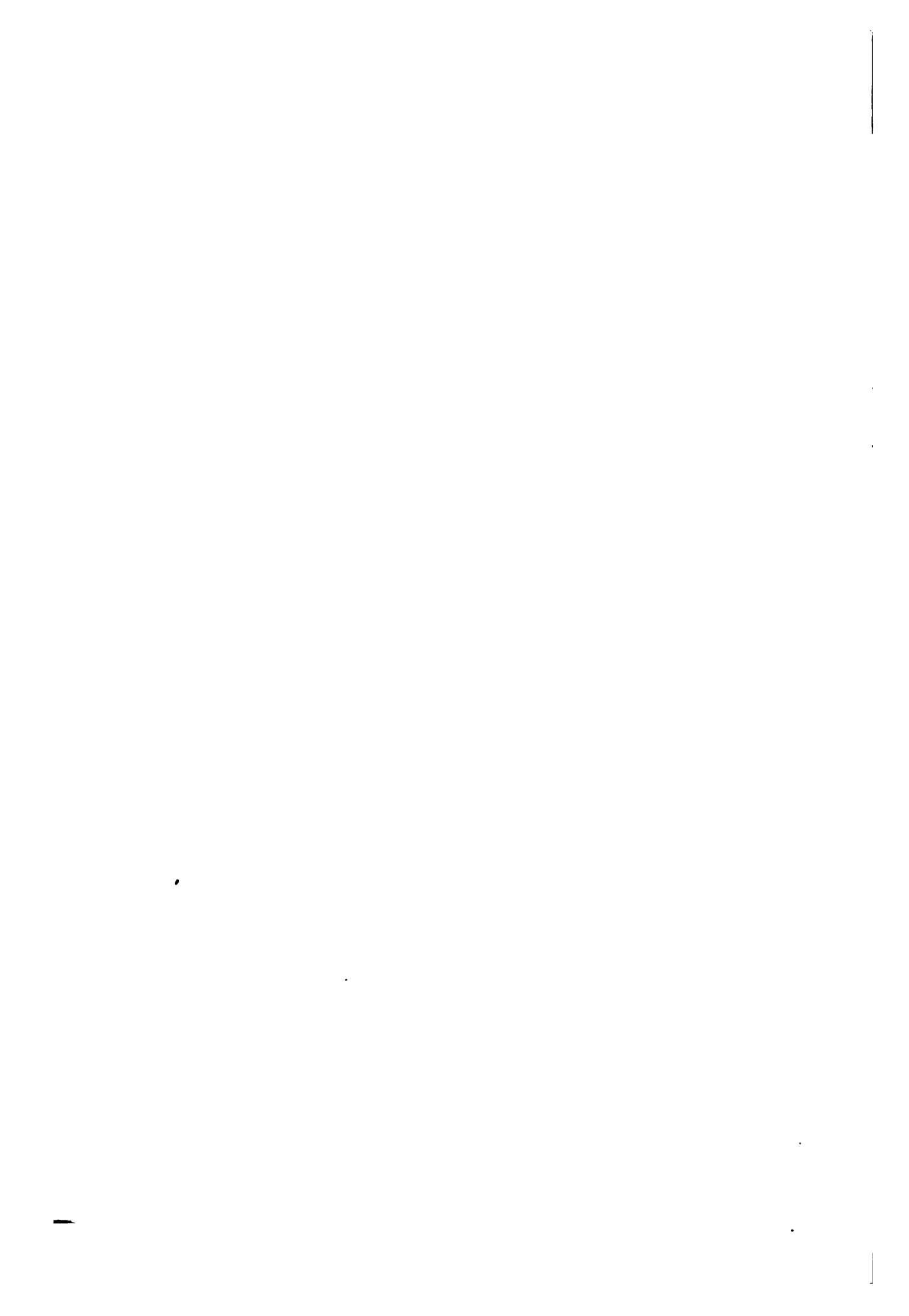
A painting on paper.

Subject ;—A gourd vine with yellow blossoms.

This is a beautiful grayish study, the flower being of a corn yellow, so subdued as to verge upon light olive, and the leaves being a mixture of interworked cool blue, cool green, and spots of yellow. The insect, shrill singer of summer, is in blue, yellow and pink.

Loaned by Mr. HIBATA.





183. By HOKUSAI. About Tempō 12th. (1841 A.D.)

Unsigned.

A rough ink study on paper.

Subject ;—Head of a Hannia.

This seems to be one of many studies for the celebrated set of coloured prints representing “bakemono”, that is, uncanny spirits, ghosts or imps. The date of that set is not recorded ; but, if this be a study for it, the touch of the brush would point to about this year.

184. By HOKUSAI. Dated Tempō 12th. (1841 A.D.)

Signed “82 Ro Manji.”

A small painting on a fan-shaped paper.

Subject ;—Rock and ship.

This is the last of the painted fans in the album first mentioned under No. 7. It is a rough landscape in thin colour, and in spite of its slightness is interesting to compare with the similar landscapes at the “ripe” period. Greater breadth and cooler colour characterize this also.

Loaned by Mr. HOMMA.

185. By HOKUSAI. Dated Tempo 13th. (1842 A.D.)

Signed "Gwakio Rojin Manji, age 83."

An elaborate painting on silk.

Subject ;—A dissevered head.

This full painting in colour should be compared with the previous study of a similar subject, No. 79 of 1816. There every part is as smooth as a miniature, with hardly a trace of outline; here the oil-like effect is got with a rougher rubbing and soaking, and on the strong parts there are those dark crumbles that now take the place of line.

186. By HOKUSAI. Dated Tempo 14th. (1843 A.D.)

Signed "84 Ro Manji."

A large rough painting on paper.

Subject ;—An eagle on a tree covered with snow.

The bird is of the size of life. All parts of the picture are touched over with broad round dabs of charcoal ink ; blue also works into the tree, there is yellow on the feet, and red in the wings. But all is subdued and gray.

187. By HOKUSAI. Dated Tempo 14th. (1843 A.D.)

Signed "84 Ro Manji."

A set of two rich paintings on silk.

Subject ;—The old woman and the old man of Takasago.

The figures in these compositions have not the rough touch in their garments that belongs to this day ; but the line is seen to be worked over with some modifications from the early fine line studies, Nos. 83-4. Those were among Hokusai's finest line thoughts, and it would not be unnatural that some patron, seeing them, should demand finished pictures composed from their suggestion.

The colour, however, is a new note that belongs only to this late day ; cold gray greens, still cooler and paler blues, and a warm Indian red. Only this dark red tries, in the costumes, for the notan breadth which Hokusai now loves.

But in the accessories, now for the first time composed, chiefly the big trees that fill the upper halves of the kake-mono, Hokusai gives himself full swing in the new manner, taking advantage of the smoothness and relatively light tones of the figures to achieve a powerful contrast. Magnificent rough and formless blacks spot the big pine trunk and leaves. The latter are bunched, but have no yellow, retaining only a few cold tones of blue green. The stem is a rich red brown. The result is a striking contrast in notan, but harmonized by a single consistent tone.

188. By HOKUSAI. Dated Tempo 15th. (1844 A.D.)

Signed "85 Ro Manji."

A small painting on paper.

Subject —An old man seated.

This carries the crumbling to its highest point. rough charcoal blacks scumbled thickly over charcoal grays. There are two earth pinks, to relieve: one orange on the flesh, one violet on the robe. There is also a trace of bluish white about the neck. How interesting to compare with the Hoteis and whisk-sellers of 1804 to 1807!

189. By HOKUSAI. Dated Tempo 15th. (1844 A.D.)

Signed "85 Rojin Manji."

A painting on silk.

Subject;—A tiger looking at the moon.

This is pale salmon against blue grays. The black bamboo gives splendid spiky dry notes of accent. The moon is half clouded with a blue film.

Loaned by Mr. K. HOMMA.



1

190. By HOKUSAI. Dated Tempo 15th. (1844 A.D.)

Signed "Gwakio Rojin Manji."

Tempo 15th year, th month, th day.
Horeki 10th year, 9th month, th day, born
Age 85."

A congratulatory painting on paper.

Subject ;—Daikoku, the Genius of Wealth.

The importance of this picture lies in the dates which it bears. Daikokus had always been painted by artists of all schools as appropriate to congratulatory occasions, and Hokusai seems to have conceived that this reaching of the ripe age of 85 was a good occasion to congratulate himself.

We must be thankful to him that he chose to record for us the exact day of his birth. This seems to have been painted and written upon what we should call his 84th birth day, reckoning by the complex Chinese system of chronological cycles and lunar months.

So far as we have seen upon the paintings of this exhibition, the use of the Fuji seal, as here, begins with this date ; though we have noticed that it appears in a book ten years earlier. It is not always used after this date, and very likely cases will turn up of its use on earlier paintings than this. All we can say at present is that it seems specially to mark paintings executed at the age of 85-6-7.

191. By HOKUSAI About Tempo 15th. (1844 A.D.)

Unsigned.

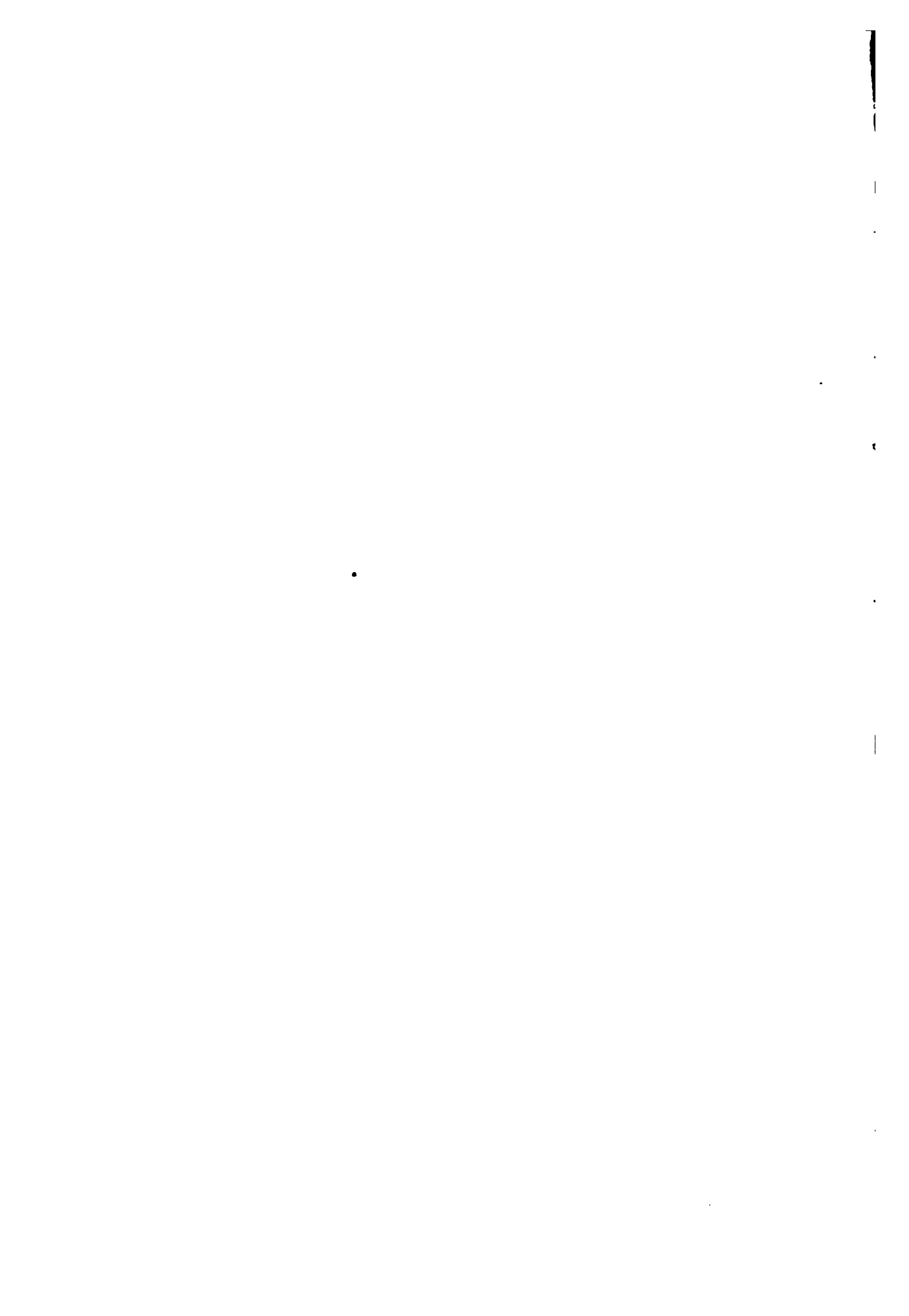
A most careful study on paper.

Subject ;—An outline portrait of himself leaning on a cane.

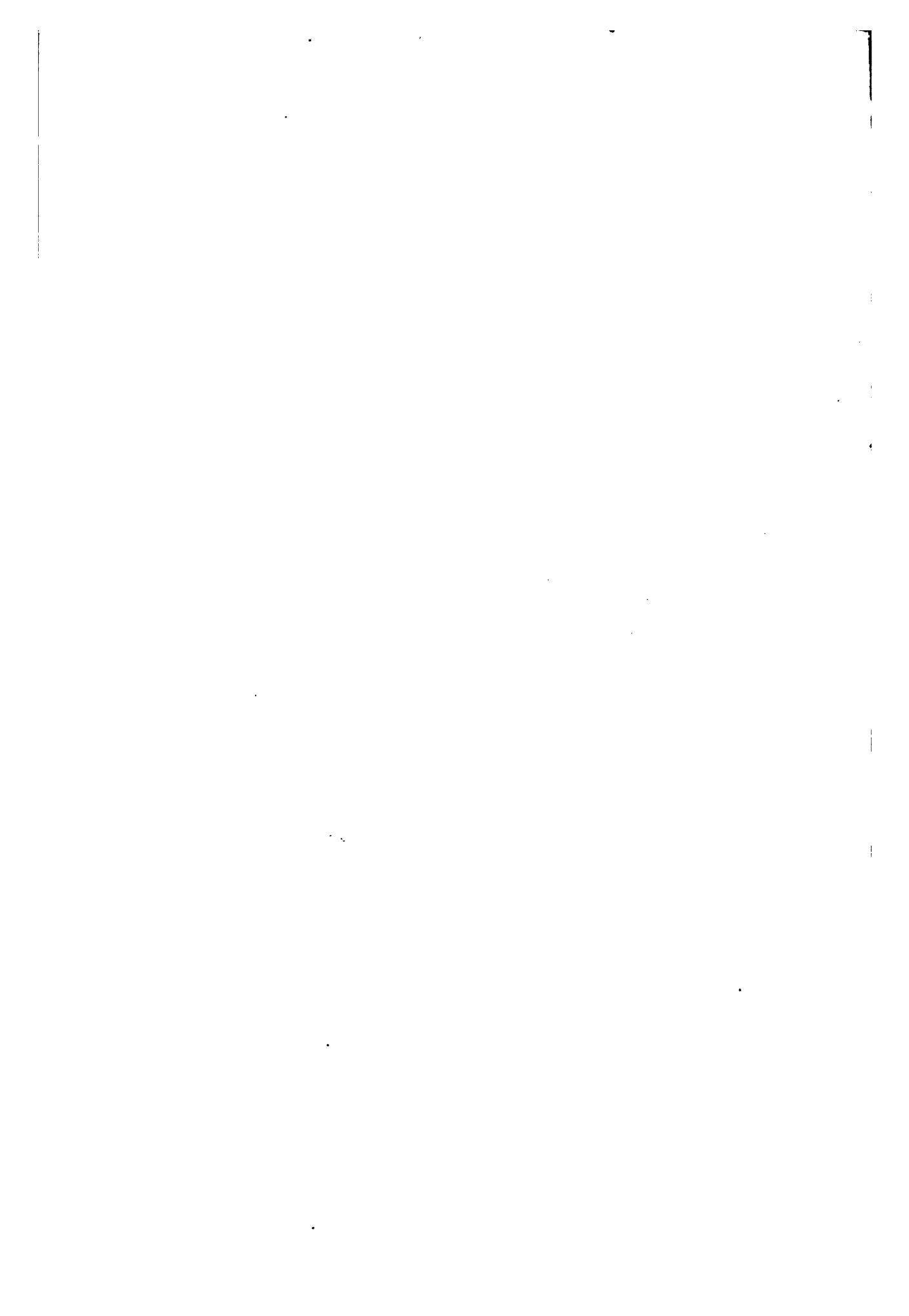
This most precious of all the Hokusai studies that came out of the house of Isai is ascribed conjecturally to this date only because, from the several rough studies of which this is the most complete, it is clear that Hokusai took great care in making it, and we may therefore infer the probability that it was a work of pride, similar to that which made him sign his age so carefully on the Daikoku. It certainly belongs to the very late years of his life, though it does not seem quite as old as the later protrait which we ascribe to the age of 90. It is highly probable that the age of this is either 85 or 90 ; and, forced to choose, we should think the chances point to the earlier date.

The beauty of this as a drawing can be but partially seen from the reduced reproduction. The delicacy and character of the hair lines in the features is something that has never been surpassed in Japanese art. The clothes are rough and plain, such as were worn by the poorest among the common people ; and Hokusai evidently prided himself on a spirit farthest removed from that universal one, from which few modern Japanese are free (as the amateur photographer sometimes finds to his cost,) the desire to









“slick up” and don holiday clothes when a camera is about.

The beauty of this finest of all portraits of the old veteran is that it gives us the whole man, body, face, and mind, just as he looked day by day to his pupils and friends. We can see what is essential in the features of the other slighter portraits. The big head strangely shaped flattened at the forehead and pushed into an enormous dome at the back, the small delicate straight and sensitive nose, the small twinkling eyes, the small sensitive mouth drawn a little askew toward the right cheek, the large brown moles over the left ear, the large powerful capable hands, the figure tall and sturdy even amid the emaciations of age, all these and more are clearer to us than if they could have been photographed, because they are the sympathetic work of a great genius who knew how to select.

The greatest revelation of all is the sweetness and fineness of the man, whom one would have been prepared to find, from the stories told about him, a somewhat vulgar old joker. Humour we should expect, but not of such a fine pathetic quality. The figure stands in the study about 15 inches high, and Mr. Kobayashi is going to issue a fac-simile print of it in full colour, as well as of the rougher sketch on which it is based.

192. By YEIJO. About Tempo 15th. (1844 A.D.)

Unsigned.

A full painting on paper.

Subject ;—Portrait of Hokusai leaning on a cane.

It is not known if Hokusai himself ever worked up the previous study into a careful painting on paper or silk. The sketch was probably used by pupils to copy from, if they or others wished to keep a portrait of the master. This piece is worked out in far more careful finish and colouring ; not, we can decidedly say, to its advantage. Here threads and colours of clothing have been put in, and one feels that there has been an attempt to “ line ” the piece according to conventional canons of brushwork. Still it is a fine portrait. The ascription of it to Yeijo, the daughter, is an old tradition, probably correct ; the date is quite indeterminate apart from that of the original sketch.

Loaned by a pupil of Hokusai.

193. By HOKUSAI. About Kokwa 1st. (1844 A.D.)

Signed “Gwakio Rojin Manji, age 85.”

A painting on paper.

Subject ;—Two pups playing in snow behind a straw hut.

The change of name in the dating of the same year should not surprise us, for this is what takes place at every

change of nengo. Such calendar year of change is always the last of an old nengo and the first of a new, unless the change take place on New Year's day. The only one of the paintings here ascribed to 1844 that has a nengo is the Daikoku, and that still retained Tempo. Therefore I have arbitrarily named one last piece Kokwa, in order to show that the short period Kokwa, familiar now in the next 15 pieces, here begins.

The breadth of ink is wonderful, great coal drops blotting the violet stump, soft blue drops lying like a new snow upon the snow.

Loaned by Mr. HOMMA.

194. By HOKUSAI. Dated Kokwa 2nd. (1845 A.D.)

Signed "Gwakio Rojin Manji, age 86."

A painting on paper.

Subject ;—The sennin Kinko, riding on a fish.

The fish is blue gray, the figure rose gray.

195. By HOKUSAI. Dated Kokwa 2nd. (1845 A.D.)

Signed "Gwakio Rojin Manji, age 86."

A very large careful painting on silk.

Subject ;—A dragon.

This is one of Hokusai's finest dragons, though disporting twisted in the clouds, not obscured in any part, but manifesting every scale of its twelve feet of painted length. It is mostly in ink, chipped line, and rubbed mass ; but the play of light up on the folds and scales, and the care in modelling every excrescence, give this work the appearance of being actually a metal casting.

Loaned by K. HOMMA.

196. By HOKUSAI. Dated Kokwa 2nd. (1845 A.D.)

Signed "86 Manji."

A small painting on paper.

Subject ;—Dried fish.

Though slight in subject, this is like a Mauet in directness and force. The large brown slice of dried fish is painted firmly with wet chocolates on one side, and over-run with bluish ink on the other.

Loaned by K. HOMMA.

197. By HOKUSAI. Dated Kokwa 3rd. (1846 A.D.)

Signed "87 Ro Manji."

A painting on paper.

Subject ;—Blossoming gourd vine and *semi*.

Even if this were unsigned, no one could doubt its authorship or date. The broken black touches of the coarse leaves, strokes worked over thin washes of yellow and green, are quite different from the wet blending touches of even the roughest work of 1818, such as the grape vine of No. 90. The flowers are in yellow and red, and the wings of the *semi* quiver in rapid flight between blurred orange and blue green.

198. By HOKUSAI. About Kokwa 3rd. (1846 A.D.)

Unsigned.

A large outline study on paper.

Subject ;—A priest and rats.

This is already passing into the very oldest style of the old age, shown by the old man's face ; the stroke is rough, of course, and the extravagance of twisted line, where line is used, second only to the Raiden, No. 212.

199. By HOKUGA. About Kokwa 3rd. (1846 A.D.)

Signed "Hokuga."

A painting on silk.

Subject ;—A young girl.

Here is another pupil who has run off after the strange gods of Kunisada and Kuniyoshi, and that in the days when they are becoming florid. There is a little Hokusai crepy crumbling at the neck, but no barbarous wedges, you may be sure, all decent clean hair lines, as if drawing a painted and sandpapered wooden sculpture. It is something of a relief to plunge back from this hardness even into the muddy wells of Hokusai.

200. By HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A painting on paper.

Subject ;—Swallows flying across a waterfall.

Across the falling lines, unbroken, tense as strings of a great cosmic harp, the flying swallows play music, striking with wings and tails for plectra, of black darkened with blue.

201. By HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A strong painting on paper.

Subject ;—The peak of Fūjisan in full colour.

This is steeper than ever, the rough jagged peaks being touched in broken outlines as coarse as if they marked the scars of foreground rocks. The colour is strong, masses of dark purple and blue crammed into the shattered jaws of the crater, the wet clouding of the lower sides in pearl, orange and green. Soft white clouds below, and the full charged blue above, of the wet sky, contrast firmly with the mass of the peak. We may regard this as a type of Hokusai's latest landscape style.

The use of a new seal with the character "Hiaku," "a hundred," begins here, and continues to the end.

202. By HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large, strong painting on paper.

Subject ;—A shojo eating the New Year *mochi*.

This is a congratulatory New Year piece. The interesting colour passage is the combination, against blue, of

three reds ; the graded vermilion of the face, the carrot orange of the hair, and the claret of the lacquered bowl. The rest is blue green broken by wedges of charcoal.

203. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large painting on paper.

Subject ;—Dragon-flies and straw ricks.

Very rough and coarse, but effective, the yellow and orange ricks, drawn in parallel lines, filling most of the picture.

204. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large painting on paper.

Subject ;—Lark and rainbow above misty trees.

Here is a new technique on the trees ; the boy Hokusai is experimenting with atmospheres. It consists of soft scumbly ink grays lowering into blues, the scumbling brush charged with half grays, whirling, rubbing back into itself, executing a silhouette in feathers against the

pale sky. It looks like what the latest school of Japanese Art in th. Bijitsuin is now trying.

205. By HOKUSAI. About Kokwa 4th. (1847 A.D.)

Unsigned.

A painting on paper.

Subject;—White lotos and blue birds.

The green is a pale jade green, the black water-birds loaded with a luminous opaque blue that seems luminous though it be darker than black. Is it colour or the mystery of light and not-light, that makes the eyes ache? It is as when one cannot make out true colours in the twilight.

Though executed in ink, the lines really look as if drawn with a rough piece of charcoal, working uncertainly into the interstices of the cool leaves.

206. By HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large strong painting on paper.

Subject;—Swallows flying against willow branches.

Here our eyes ache more, for the blue on the black wings is more transparent. We can look far into it. The willow is a pretty swing for them, blurred as if after the

wedge-shaped individual leaves had been drawn. Hokusai must have wet them down with hot water, and rubbed until they were half blotted out into a green cloud. The wing tips are as sharp as knife edges, gleaming as their flight takes angles. It is a magic of textures chiefly, and yet the novel brilliancy of effect justifies Hokusai's modest boast at the very last, that if he could live but a few years longer, he might learn to paint. Years before he had learned to "draw," now he was really learning to "paint," in a modern European sense.

207. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

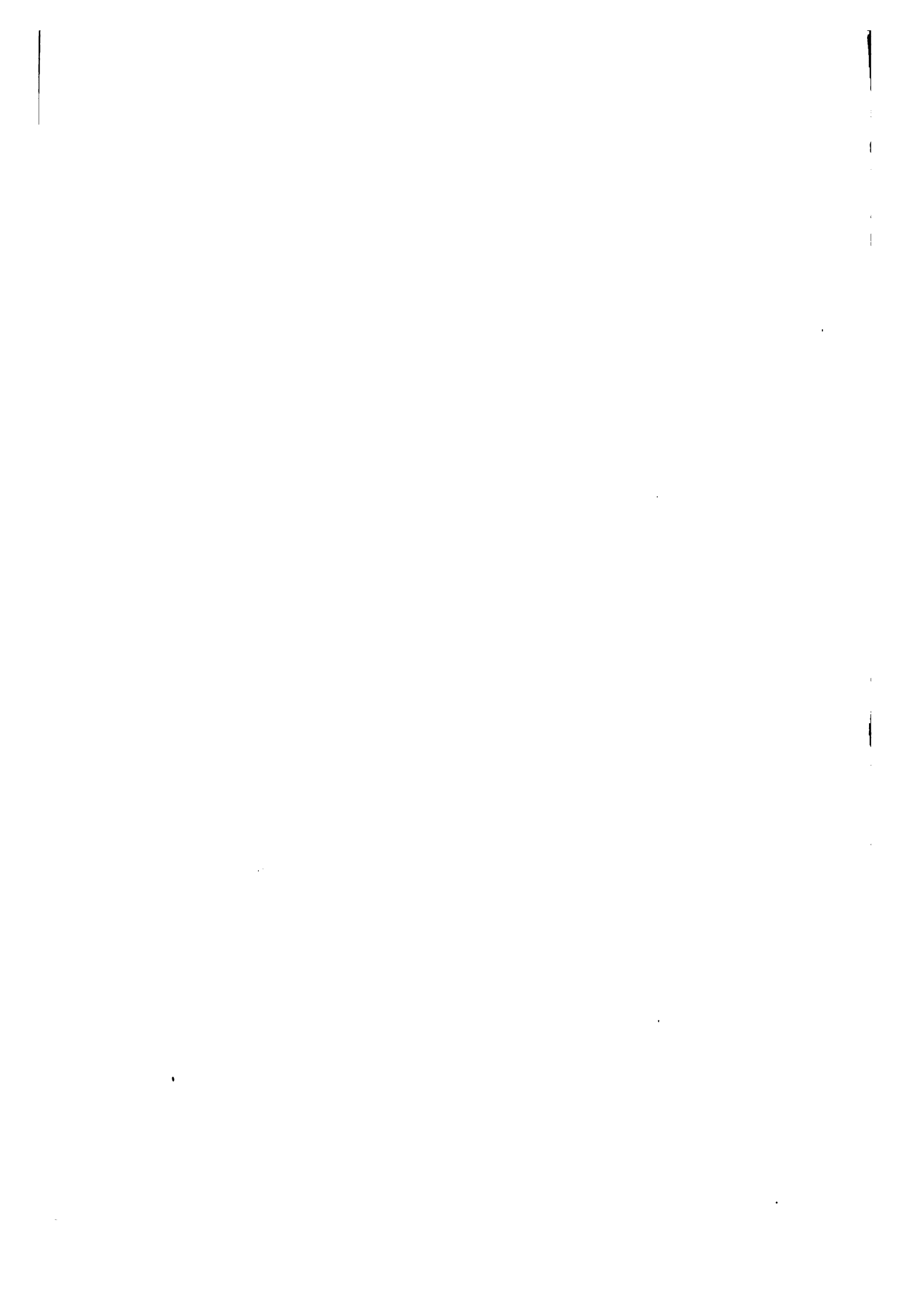
Signed "88 Ro Manji."

A large painting on paper.

Subject;—A poet watching geese fly across the moon.

Here the colour is not quite so successful, though the wedges are larger than ever. It is Sotatsu geese flying over, and a Sotatsu moon. Though not academically imitating any school method, as in the early work of Nos. 12 and 13, it is interesting to see how at last the masterly running of dry opaques into wet grounds is approaching, without intention, the effects of the Korin school.





208. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large painting on paper.

Subject;—Blackbirds and maple leaves in rain.

The red leaves mix with soft green spots against the wind, as if it were blood forced out by the storm. The spiky branches below are crumbly grays, as if they were loose work in charcoal, and there are chocolate leaves on them, as if they were trying to fly off and the passing fire of the maples were trying to hang on. The birds swoop in blue wedges as if they knew just where to go, and how far to enjoy yielding to the mood of nature and identifying themselves with helpless leaves.

209. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A small painting on silk.

Subject;—White water-bird and melon rind.

This is so hard we could hardly believe it late, were it not for the signature, and for the pure ultramarine darks on the tail that contrast strangely with the pearls and whiter on the wings. The melon fruit has just been eaten, and we can see the marks of the teeth.

This is bald realism, and no cry from the heart, and if any piece in the series is doubtful, I vote for this.

Loand by Mr. KIMURA

210. By HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

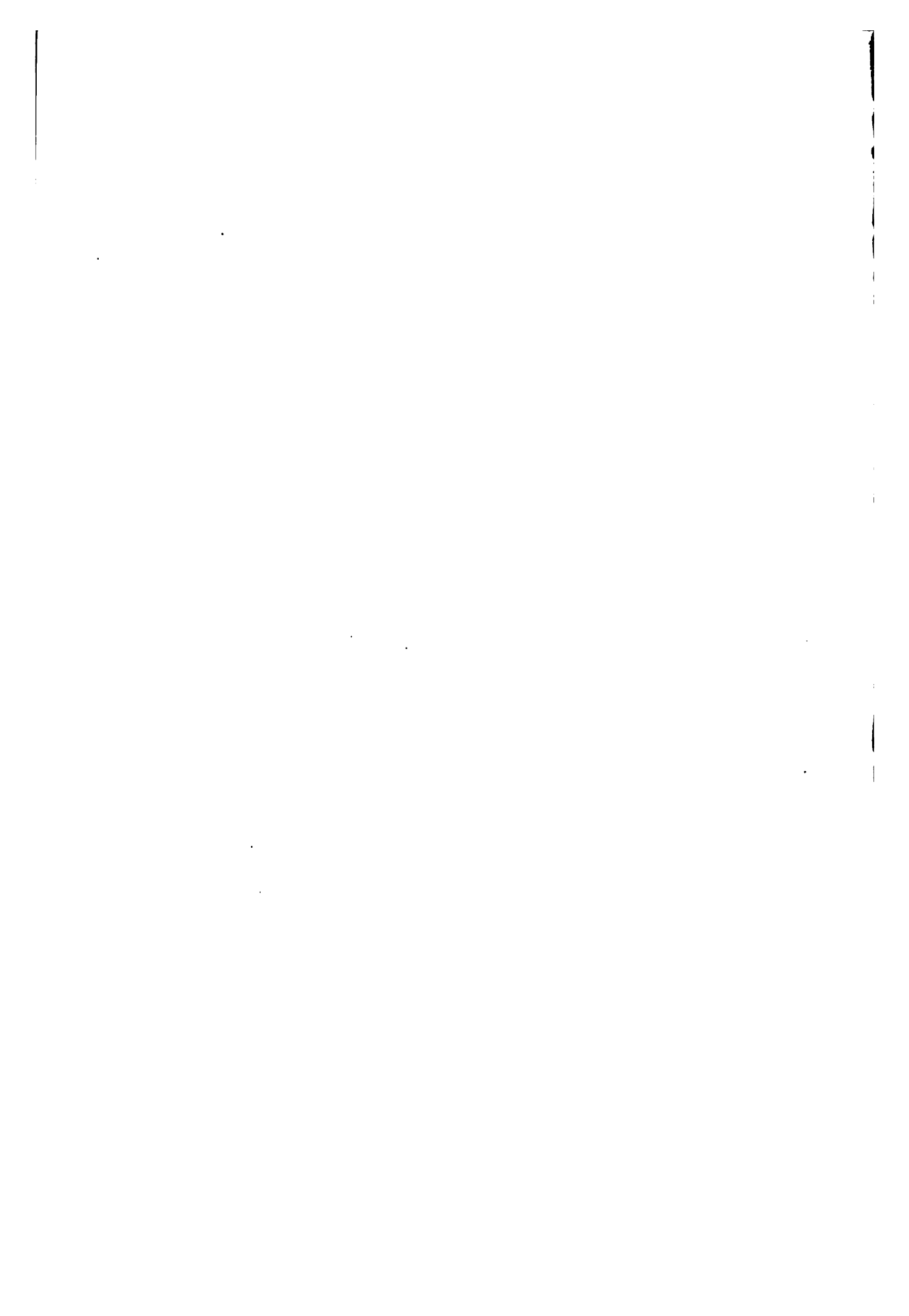
A large rich painting on paper.

Subject;—A traveller standing beneath a pine tree.

Here, as in much of Hokusai's late work, the wedges of the lines have become so broad, veritable triangles of an inch base, that they are indistinguishable from the dark planes of the massed stuffs. It is the synthesis of line and mass in a single stroke, as if one could invent a new shape of brush for every form of shadow nature presents. Here, by its very gleam, the black becomes brown. The hood is almost a flat sheet of pale blue, as if no modelling in white were worth speaking of compared to the scale of darks. The same is true of the orange bundles at the back. Such is breadth.

In the tree stems, a tendency that has been growing for years here comes to extremes, of marking the bark in rough strokes that twist in endless convolutions; the angles of the branches are more acute.





211. BY HOKUSAI. Dated Kokwa 4th. (1847. A.D.)

Signed "88 Ro Manji."

A large strong painting on paper.

Subject ;—Blue heron on stamp, yellow water-flowers.

This is the finest of all the herons, and perhaps the finest of all Hokusai's very late bird and flower pieces.

The stumps are splendidly tinted scumblings, less smooth than, but almost as subtle as the shore rocks of No. 167. Stump and bank are like inlays of pearl and copper, by Koyetsu or Ritsuo. The blue heron is blue, the deep buttercup yellow of the water-weeds as wonderful as the drawing of their curled edges. Their leaves are scumbles of opaque ultramarine over olives. The grass stands up as if it held a golden button to the bird; but that has enough gold in the solid modelling of his feet.

212. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large very rich painting on paper.

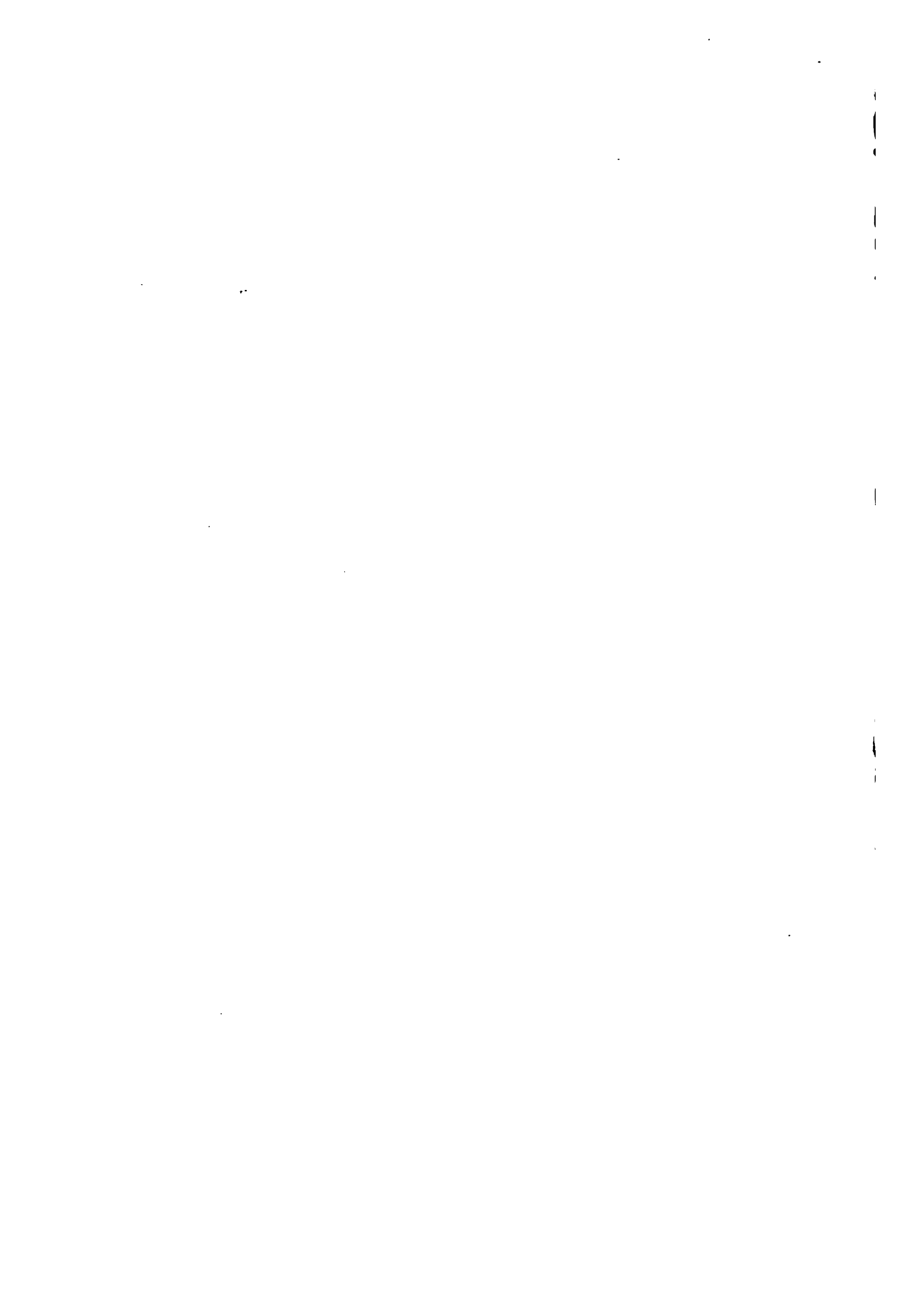
Subject ;—Raiden, the Spirit of Thunder.

This appears to be, both in conception and execution, one of the great masterpieces of this exhibition; and indeed the greatest triumph I have ever seen of Hokusai's latest age. All that may be said about his inability to handle

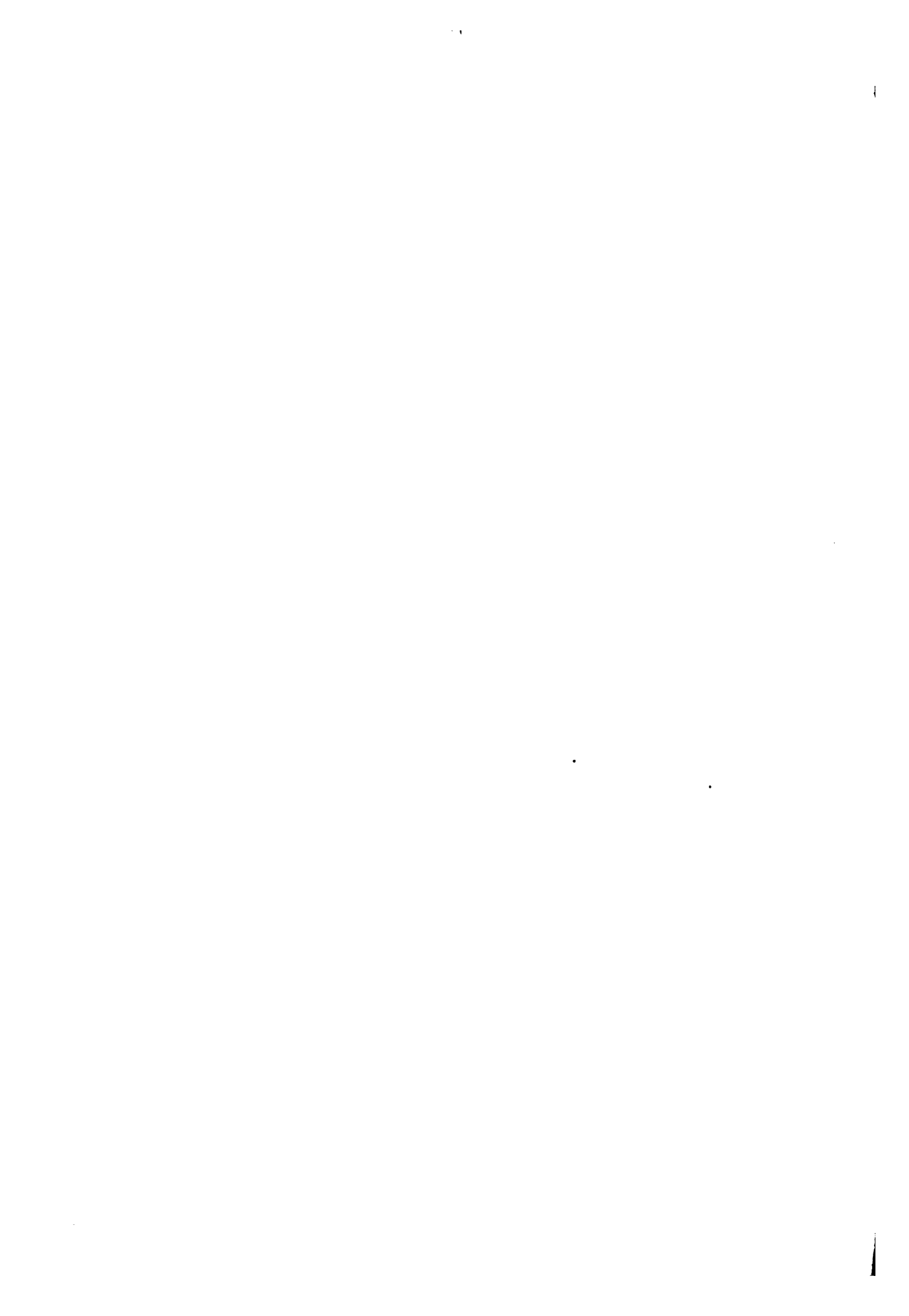
religious subjects must hush before this, whose natural grotesqueness lends itself perfectly to his type of imagination. It is a large figure, carefully painted in vermilions and grays, that descends in a black cloud behind two lightning streaks. The action is superb, with its bent intense head, two hands striking violently with the sticks, and right foot raised to stamp with the most passionate gesture of a spirit in the No plays. Here the strange curving lines of Hokusai's latest anatomical style,—which look for all the world like the folds of the bark of trees,—are used with magnificent effect, sweeping as they do into the almost unheard-of richness of the tangled forms of the ash-toned drapery. This drapery reaches the highest point attainable by Hokusai with line alone; the passion of its folds, edged with dry broad broken wedgy strokes, has the sure completeness of a Ririomin. It reaches the height of supernatural suggestion in the sweeping and massed reversing of the mantle. Behind the shoulders, an ellipse of drums, not hard and detached as in ordinary Raidens, but in cloudy continuity, hangs like a veritable halo, a cloud within a cloud.

The line conception, already complete, is seconded by the colour impression, into whose background it melts. This is a scheme of scarlet vermilions, melting back and absorbed into ash grays, which, in the flashing tearing draperies, take on the gloss of blue fox fur. The very difficulty of handling vermilion and making it flow like









ink, is so mastered that we do not feel it. Only in the two hands and the lower foot does it rise to the orange incandescence of fire : elsewhere it cools away into ash. The fox fur effect about the throat and girdle, executed in opaque blue white, may indeed be intended to suggest garments of skin.

Altogether this is about the most satisfactory Raiden I have seen in Japanese art, hardly inferior in splendor and intensity of emotional presentation to Kanawoka's, of a thousand years before.

213. BY HOKUSAI. Dated Kokwa 4th. (1847 A.D.)

Signed "88 Ro Manji."

A large painting on paper.

Subject ;—Straw hut and red plum branch in snow.

What is not painted here is the greatest, namely, the broad disc of the hut, a solid emptiness of snow. The breadth of orange of the oiled umbrella, where the snow breaks over it, reveals the secret which nothing conceals. Above, the camellias push forth from their cool burden claret petals and malachite leaves ; and the ink spikiness of the laden plum is softened with blue pearls.

214. By HOKUSAI. About Kayei 1st. (1848 A.D.)

Unsigned.

A large colour study on paper.

Subject;—Two small figures on a white elephant.

There is a well of liquid Prussian blue poured out upon the saddle-cloth.

215. By HOKUSAI. Dated Kayei 1st. (1848 A.D.)

**Signed "Gwakio Rojin Manji, age 89."
"Kayei 1st, 8th month."**

A painting on paper.

Subject;—A dragon in ink.

This has no special distinction from Hokusai's ordinary monochrome dragons, except that its face looks a little more like Hokusai's oldest old men.

Loaned by Mr. NAKAJIMA.

216. By HOKUSAI. Dated Kayei 2nd. (1849 A.D.)

Signed "go Rojin Manji."

A careful painting on silk.

Subject;—A red tiger and bronze leaves.

It is pathetic to read the old man's trembling signature, written in his last and 90th year. What we have

called the crumbling wedge came natural to the unsteady but still strong hand.

This copper tiger is uncanny, like a bakemono. The copper leaves are inlaid with green enamel.

Loaned by Mr. MASUDA.

217. By HOKUSAI. Dated Kayei 2nd. (1849 A.D.)

Signed "90 Rojin Manji."

A set of two rich paintings on silk.

Subjects;—Figures of a fisherman and a woodman.

The woodman is the more interesting, a fine old solid Irish gentleman. He has an improvised corncob pipe, and the size of the saké gourd justifies his looking happy as a king. Queer metallic tones are his, of gray reds and olive greens. His face is most carefully modelled in very deep reds, a practice almost universal in Hokusai's very late work, and which we noticed for the first time upon the Shinto priest in No. 167. The remaining element of the colour is a steel blue, on the headkerchief, the turned over corners of the lining, and the axe-head.

Loaned by K. HOMMA.

218. By HOKUSAI. Dated Kayei 2nd. (1849 A.D.)

Signed "90 Rojin Manji."

A full painting on silk.

Subject ;—A porter reading from a book.

Blue and green again, now malachite crumbled over lazuli ; the pink of the waist guard has warmed almost to orange. The cover of his book is a clear natural lemon yellow, thumb-stained with use.

Loaned by Mr. MORI.

219. By HOKUSAI. Dated Kayei 2nd. (1849 A.D.)

Signed "Gwakio Rojin Manji, age 90."

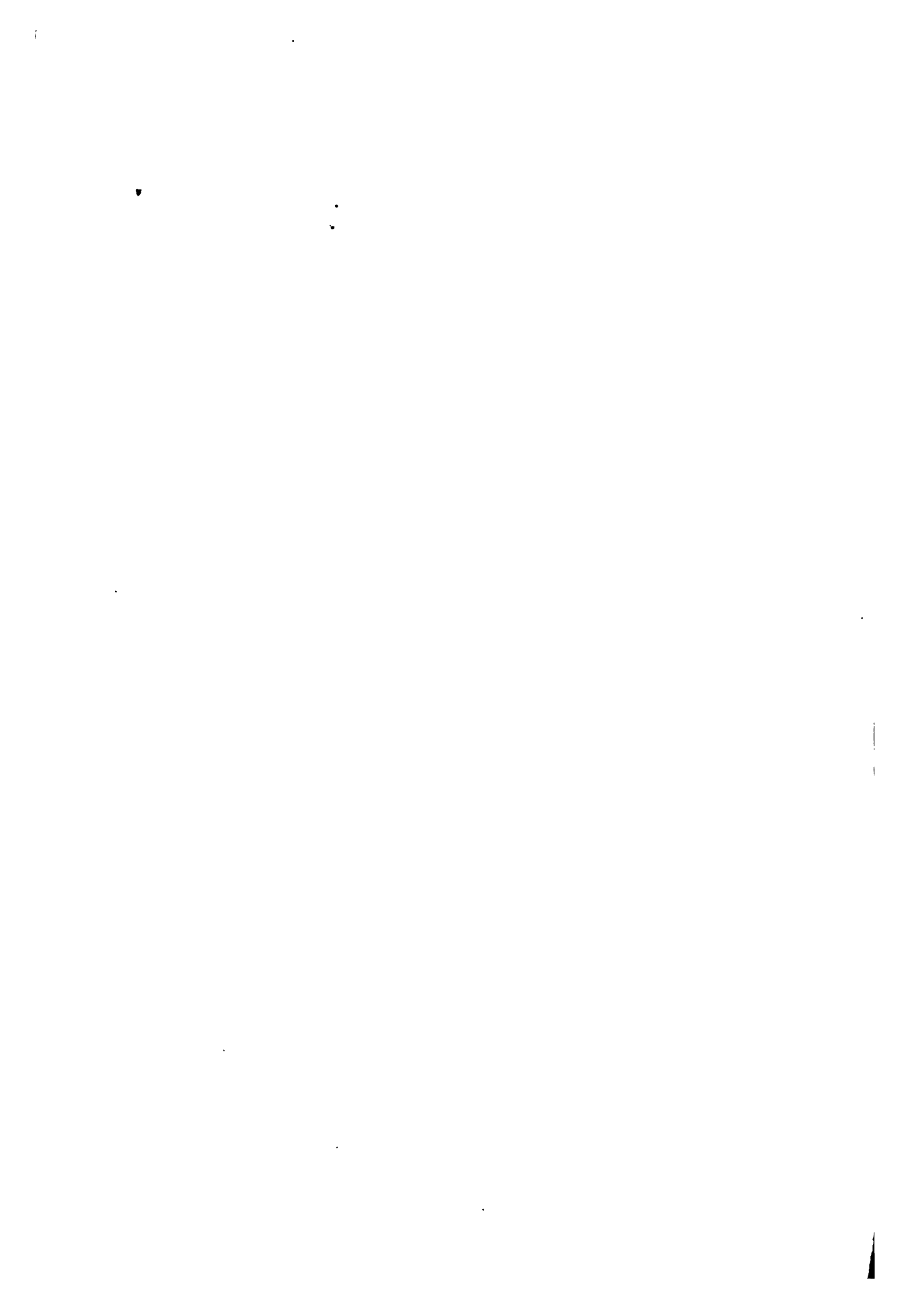
A painting on silk.

Subject ;—A rushing tiger in snow.

This is rather weak in its strange scheme of yellow and white.

Loaned by Mr. NAKAJIMA.





220. By HOKUSAI. About Kayei 2nd. (1849 A.D.)

Unsigned.

A large complete colour study on paper.

Subject ;—An armored warrior on horseback.

This has all the qualities of Hokusai's latest style, and is worked out with great care, yet only as a study, showing that the master even with his ripe experience, was not willing to execute a complete painting without thoroughly planning every detail.

Loaned by Mr. NAKAJIMA.

221. By TAISHIN. Design of about Kayei 2nd.(1849 A.D.)

Dated Meiji 7th. (1874 A.D.)

Unsigned.

A delicate painting on silk.

Subject ;—Large portrait head of Hokusai.

The artist of this is the same pupil of the Taito period whose fine original painting we saw under No. 67. He was alive up to a few years ago. In spite of the late date of the actual painting, I have put the earlier date of the design in the more conspicuous place, because at least four studies for his head, now in the collection of studies, must have been done by Hokusai himself, probably in his very

last year. Other replicas of this design, worked out in more or less careful colouring, exist in several places. It is from one of these, reproduced by Mr. Kobayashi in his little work on Hokusai in 1896, that the portrait recently known in Europe must have been derived. This is a little finer in drawing and colouring, but apart from the fact that it shows only the bust, it cannot compare with the portrait described under No. 191.

Loaned by Mr. Mori.

222. By ISAI. Dated Manen 1st. (1860 A.D.)

Unsigned.

A small outline study on paper.

Subject;—A group of lions.

This has the mannered style of Isai, in whose handwriting it seems to be dated.

223. By REISAI. Dated Meiji 3rd. (1870 A.D.)

Signed "Reisai Issho."

A small painting on paper.

Subject;—Shoki and oni.

It is interesting to see how many years after the master's death the school was still alive enough to produce, in the person of an otherwise unknown man, an original work of considerable merit.

But the series of wonderful changes was long over, and no one can now tell what the infinitely fertile old wizard might have done if he had only lived long enough to learn how to paint.

CONCLUSION.

I have made the most of the unique chances of this exhibition to spell out with a minuteness not formerly attainable in Boston the gradual transitions and changes in Hokusai's styles of pictorial work. It is not enough to see that this divides roughly into three main periods, one of clear breadth, one of unquiet realism, and one of rich breadth. Each of these is to be subdivided into tendencies more or less distinct ; though if we could have ten times the data, we should probably find that not a year passed over him in which some quality or temporary combination of effects did not find precedence. We should then see that, as in all history, the classes and bounds we specify are only abstractions culled from a perpetually changing and unbroken series.



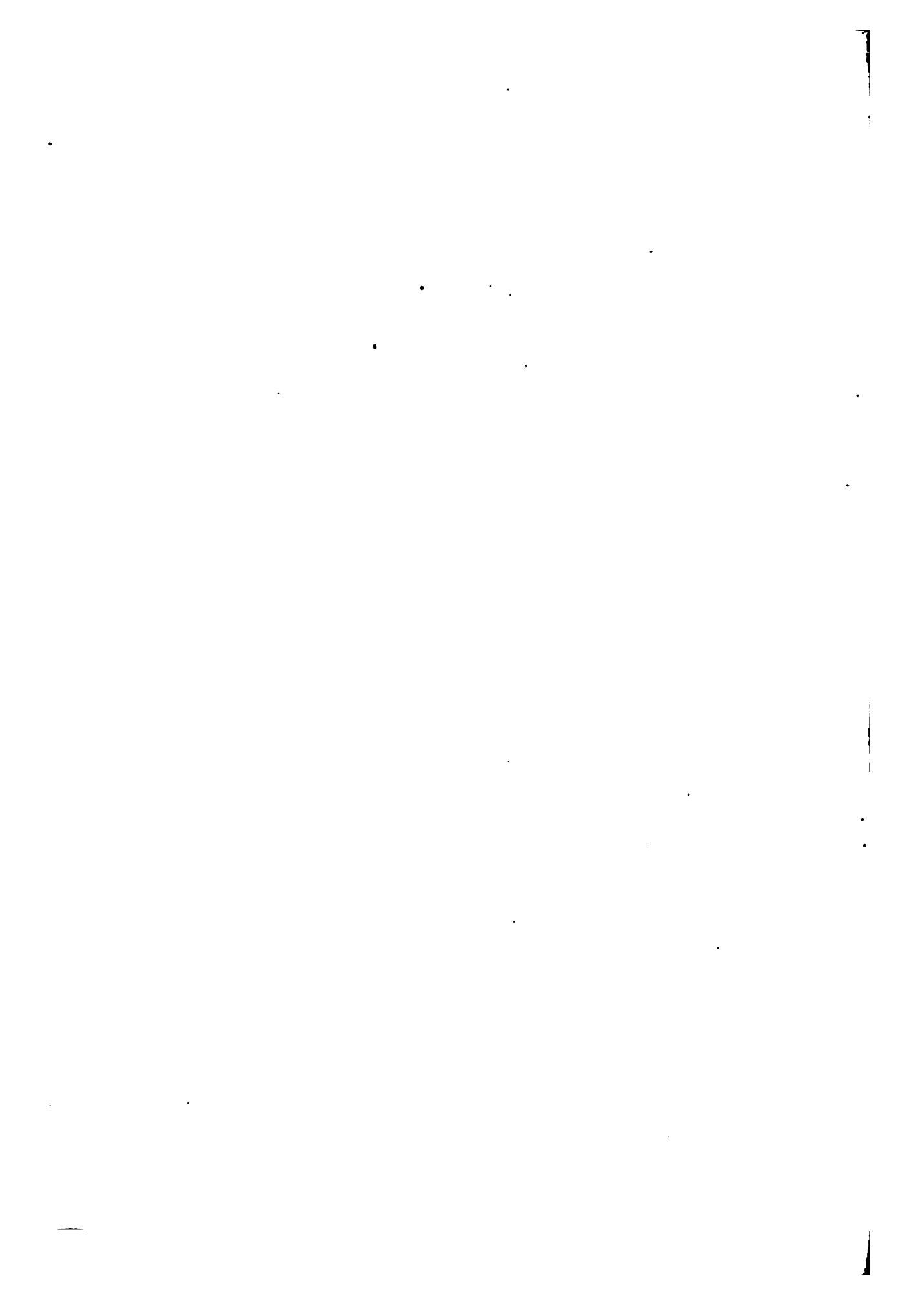


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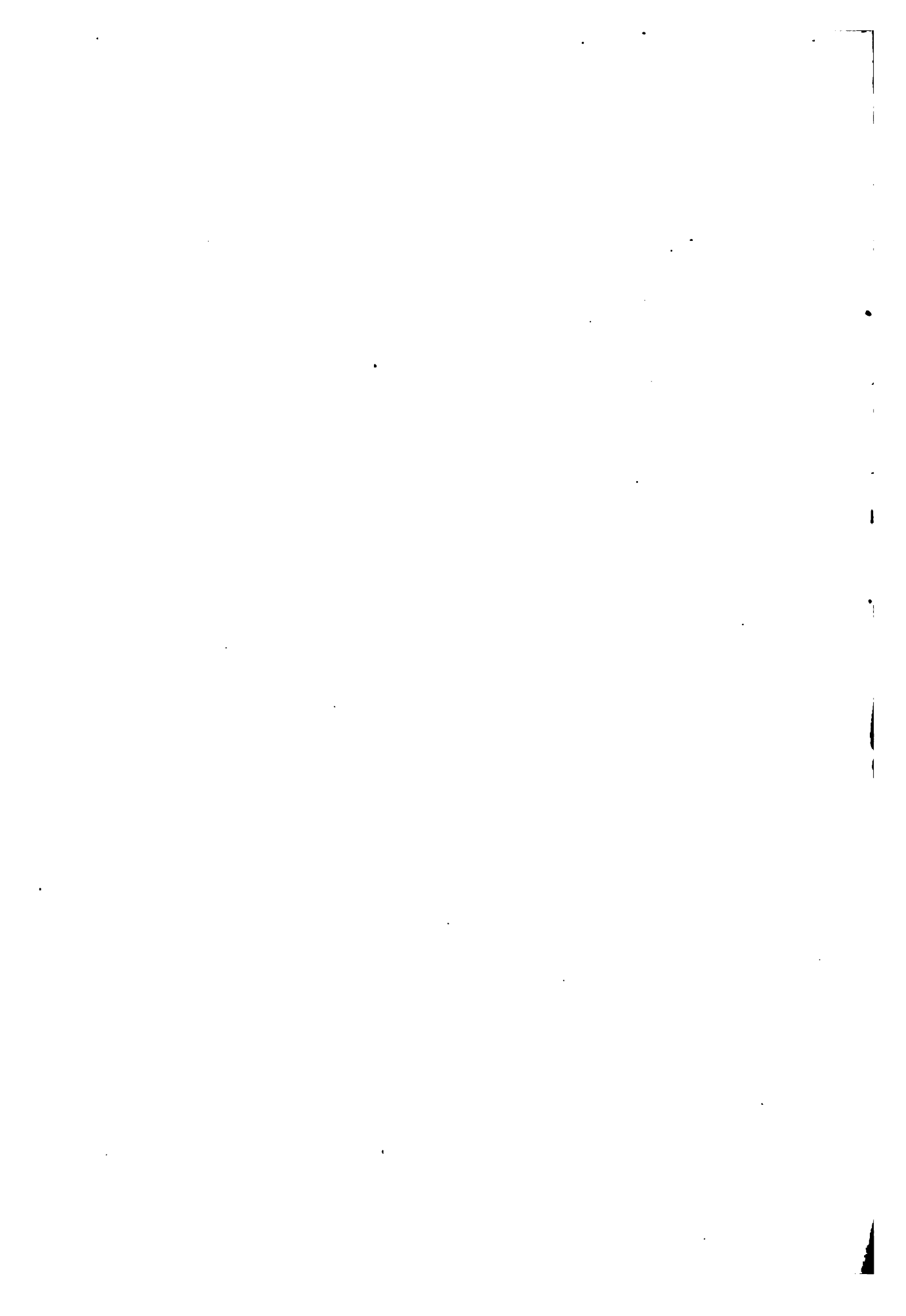
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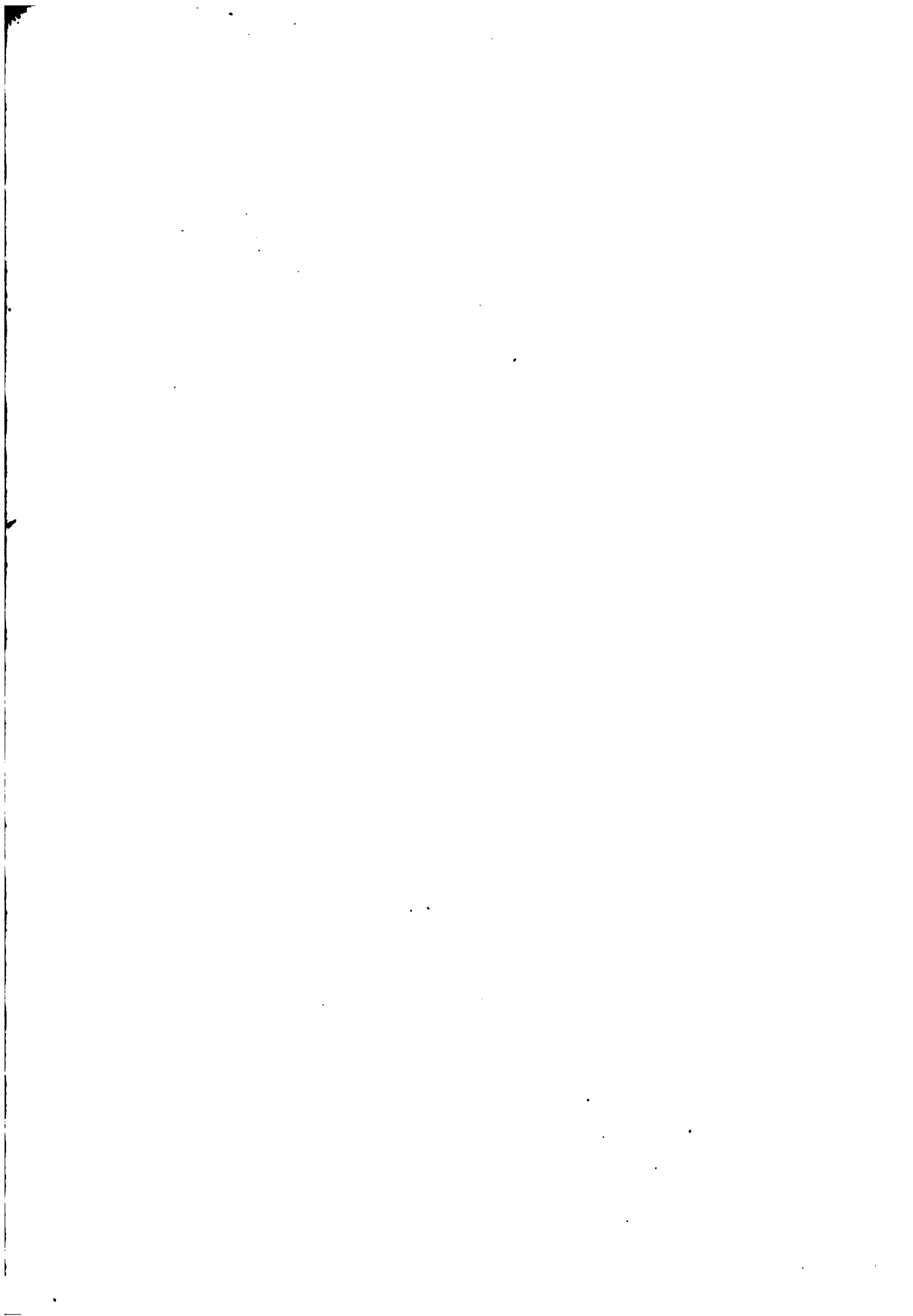
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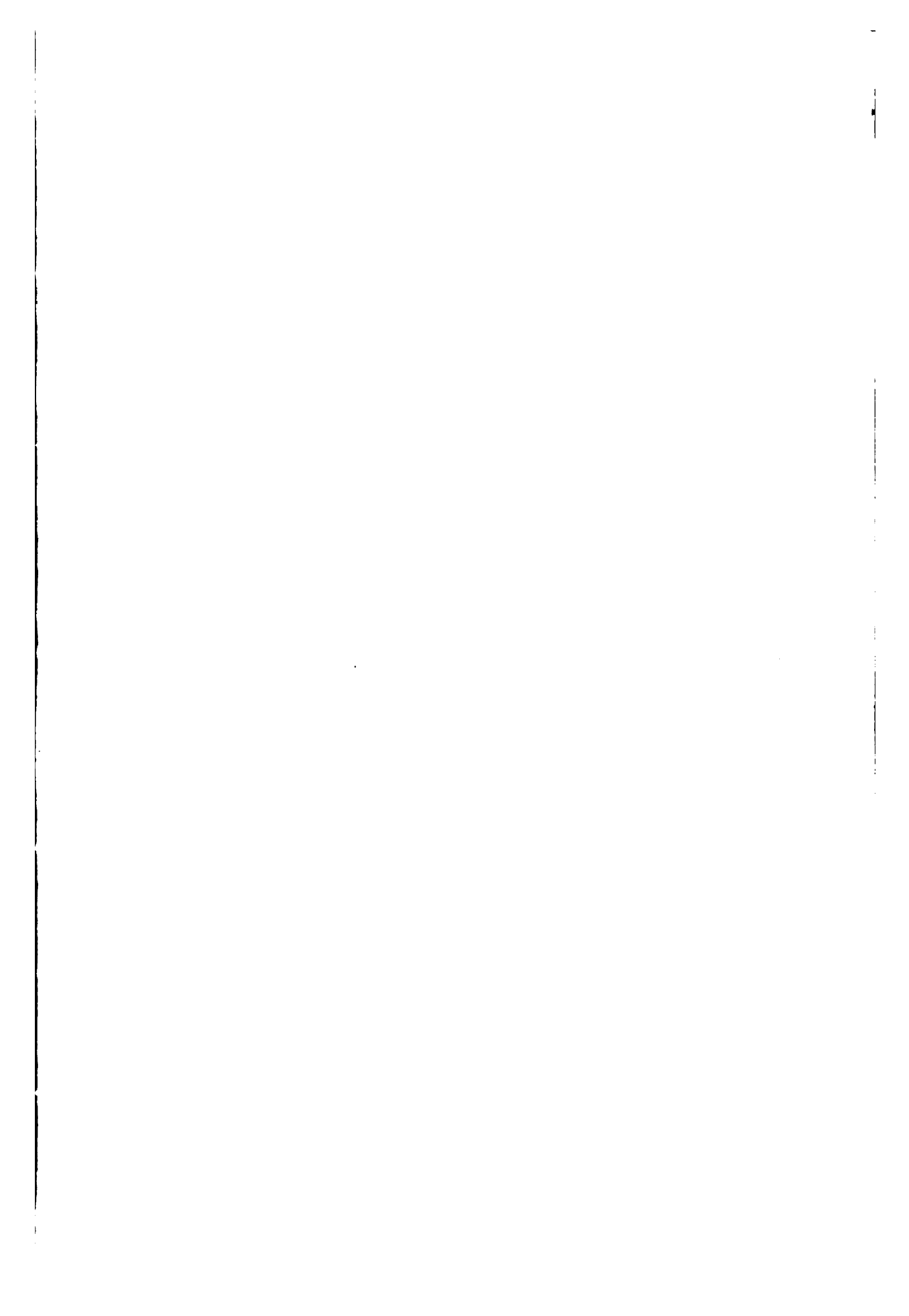












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